

# THE GATEWAY

volume C number 18 ♦ the official student newspaper at the university of alberta ♦ www.thegatewayonline.ca ♦ thursday, november 5, 2009



PETEYEE

**THIS IS YOUR BRAIN ON SERVER** The University will undergo server upgrades this weekend to improve wired Internet connection speed. A recent boost in Internet usage resulted in a network-wide slowdown, necessitating the change. For more information on upcoming upgrades, turn to page 5.

## Alberta fees, tuition rise above average

Report identifies Alberta as third worst in tuition increases and worst for compulsory fee increases

DEREK SCHUTZ  
News Staff

A recent federal report has shown that Albertan university students may have harder time balancing their budgets than students in other provinces.

The report, released by Statistics Canada, has announced that Alberta came in third highest for tuition increases at four per cent, and first for increases in additional compulsory fees at over 30 per cent. It included universities and degree-granting colleges, and according to Nicole Paquin of Statistics Canada, also places Alberta third for average cost of tuition at just over \$5,500.

But Beverly Eastham, University of Alberta Students' Union Vice President (External) and chair of the Council of Alberta University Students, argued that this has more to do with changes made by other provinces.

"Last year we were fourth highest and this year we are third highest and that's because Nova Scotia's really been working on doing a lot of changes to the tuition policy," Eastham said. "The government really made it a priority to try and lower that number."

However, according to Paquin, Alberta's tuition increase of four per cent does conform to rules the Alberta government has set up to tie the maximum increase allowed to the Consumer Price Index, a policy that is favoured by CAUS.

PLEASE SEE **TUITION** ♦ PAGE 3

## Poster campaign about president's comments causes controversy

JONATHAN TAVES  
Deputy News Editor

Comments made recently by University of Alberta President Indira Samarasekera about undergraduate gender imbalance have ignited opposition from a number of students and faculty on campus. Fuel was added to the fire when posters satirizing the remarks put up by a group of students were abruptly taken down, and when the students were informed they could face disciplinary action.

The statements, published in the *Edmonton Journal* on October 21, indicated Samarasekera's concerns about a national 58 per cent female undergraduate presence. At the U of A in particular, undergraduate women outnumbered men 14,000 to 11,000 in 2008.

"I'm going to be an advocate for young white men, because I can be. No one is going to question me when I say we have a problem," Samarasekera said to the *Journal*.

Also noted was her worry that "we'll wake up in 20 years and we will not have the benefit of enough male talent at the heads of companies and elsewhere."

A group of students calling themselves the Samarasekera Response Team put up around 300 posters satirizing the remarks around campus during the night of October 27, only to find almost all of them removed by noon the next day.

"Our intentions were to raise awareness and to foster dialogue through the use of humour," said Michelle Thomarar, member of the SRT and Political Science master's student. "We felt like the comments that had been made trivialized the inability of certain demographics to get into university, for example lower-class men and women, and people of colour who do actually face difficulties."

Some members of the group were soon contacted by Campus Security Services. The students were informed they would be facing charges under section 30.3.4(3) of the Code of Student Behaviour prohibiting "dissemination of malicious material." However, as of Wednesday evening, CSS said no charges would be laid based on their investigation.

But SRT members said they were puzzled and frustrated that they were even threatened with charges as CSS tried to persuade them to implicate other students involved.

PLEASE SEE **POSTER** ♦ PAGE 4

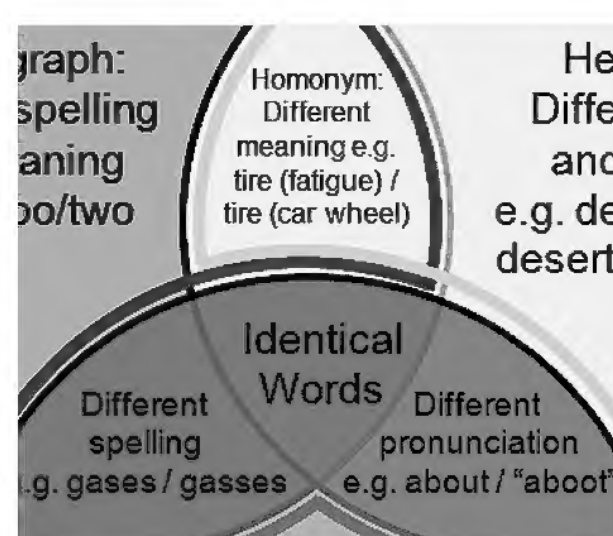


SAM BROOKS

**PUBLIC ENEMY?** Student Derek Warwick faced possible behaviour code charges for his posters.

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### Out of the weigh

Incorrect homonyms can make some sentences confusing, but Evan Mudryk thinks you should learn to live with it.

OPINION, PAGE 9



### Clear the aria

Opera can make some theatre-goers confused, but we've got a backstage pass to *Rigoletto*, and you're invited.

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## THE GATEWAY

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## colophon

The Gateway is created using Macintosh computers, HP Scanjet flatbed scanners, and a Nikon Super Cool Scan optical film scanner. Adobe InDesign is used for layout. Adobe Illustrator is used for vector images, while Adobe Photoshop is used for raster images. Adobe Acrobat is used to create PDF files which are burned directly to plates to be mounted on the printing press. Text is set in a variety of sizes, styles, and weights of **FENICE**, **Joanna**, **Kepler** and **Whitney**. The Manitoban is the Gateway's sister paper, and we love her dearly, though "not in that way." The Gateway's games of choice are *Borderlands* and *Ravenloft*.

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## Provincial Access to the Future fund stalls on recession

ALEXANDRIA ELDRIDGE  
CUP Alberta and Northern Bureau Chief

The Alberta government has provided grants to match donations to postsecondary institutions since 2005 — but this year, they're running into trouble.

Alberta launched the "Access to the Future" fund in 2005, which consists of two programs. One program, the Renaissance Fund, provides grants to postsecondary institutions to match donations.

That fund is currently unable to match the vast number of donations being given to institutions. The University of Calgary, for instance, has about \$160 million in donations waiting in the queue to be matched. But since the fund's creation, the U of C has only received \$5 million a year with which to match donations.

U of C President Harvey Weingarten said that the program has created unrealistic expectations.

"People are expecting a match as a result of the creation of this program. The monies that are available in the Access to the Future fund cannot keep up with the donations we are actually receiving," he said.

Weingarten also said that it forces institutions to manage their relationship with donors in ways that could inhibit donations, not encourage them.

"When we speak to a possible donor about a donation to a university, and the issue of matching is raised, because they know that a program like this was created, we have to be candid with the individual that there's a wait until we actually receive some of the funds."

Weingarten did say that the government deserves credit for setting up the program, but now they have to manage the success.

"I have no quarrel with the intention. It was a smart program to set up and it was very successful. But now, the success itself has created some difficulties," he said.

Weingarten also stated that the initial plan for the fund as an endowment might not be the most efficient path.

"The government set up the program with the expectation that it would be an endowment and we would draw from it on an annual basis, and now because of the nature of the circumstances we're in, it's reasonable to think about that decision," Weingarten said.



PETE YEE

**BUILDING CREDIT** A backlog of donations is mounting in the Renaissance Fund.

Rachel Bouska, spokesperson for the Ministry of Advanced Education and Technology, said that the government is satisfied with the fund management.

"The Access Advisory Council actually conducted a review [of the Renaissance Fund which] included stakeholder consultations with presidents of institutions and fundraising staff, and they all actually supported

the current design of the Access to the Future fund," she said.

As for the future of the fund, Bouska explained that the ministry is unable to predict what the finalization of Alberta's 2010 budget will bring.

To date, the province has provided the University of Alberta and the University of Calgary with \$15 million each.

CAMPUS  
CRIME BEAT

Compiled by Sean Steels

## HAVE YOU SEEN MY BINKY?

Around 8:30 p.m. on October 27, a female student attended the CSS office to report that a male was standing in front of the main Butterdome doors with his genitals exposed. CSS attended, but the male was not located. The male is described as Asian, with black-rimmed glasses and short, dark hair.

## WANTED: PEEPING ROBOT

Just after 5 p.m. on October 27, a male student reported that there was what appeared to be a camera above a urinal in the men's washroom in the Fine Arts Building.

The male upon noticing the device immediately shoved a pen into it and broke it. CSS attended and located a computer board along with speakers and LED lights hidden behind the ad. It is unknown at the time of this article if the device was a camera.

The advertising company has since been contacted, and CSS is still investigating the incident.

## ONE TOE OVER THE LINE

Just after 4 p.m. on October 26, staff reported and intoxicated male was passed out on the floor of the second level of the Students' Union building. CSS attended and identified the male as a previously trespassed individual. The male was in such a state of intoxication that an ambulance had to be called. The male was taken away by EMS and issued a summons for trespassing.

## TRY THINKING, NOT DRINKING

Just before 3 a.m. on October 25, CSS officers stopped a vehicle for too many occupants and driving on the sidewalk at

114 St. and 89 Ave. The driver was assessed to be under the influence of alcohol. Police attended and issued a 24-hour suspension to the driver and the vehicle was towed.

## ALL THE COOL KIDS ARE DOING IT

Around 1 a.m. on October 25, CSS officers observed a group of males smoking marijuana in a vehicle parked in U/N lot. When the occupants of the vehicle were asked to step out, three plastic bags of drugs were found within the vehicle. EPS were contacted to attend. The driver was issued a 24-hour suspension, and was trespassed from campus as he was not affiliated with the University.

## STREETERS

Compiled and photographed by  
Paul Blinov, Sam Brooks, and Alexandria EldridgeAs you may be aware, the Calgary Flames are under fire for supplying players and families with H1N1 vaccine.  
**When's the last time you took advantage of the system?****Dominica Harrison**  
Biology III**Armand Ludick**  
Engineering II**Shelagh Paton**  
Sciences II**Ben Merois**  
Engineering IV

I park without paying — today actually. I park just before the cops start their day, because in St. Albert it's says "Don't park here or you'll get a ticket."

I don't think I've ever taken advantage of the system as of yet. I can't think of anything.

I took cookies from a Bible-study table and I'm an atheist. It was a hit and run.

They say you should vaccinate the weakest first, so Calgary Flames, that's a good idea.

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# International students' cost rising

But according to a Student Services associate director, costs are indicative of improving conditions for students inside and outside of the classroom.

MARIE-CHRISTINE JUTRAS  
News Writer

A report recently released by Statistics Canada on the amount of tuition increases across the country has recently pegged Alberta's international undergraduate students as having experienced the highest jump in education costs, with the province-wide increase set at 18.9 per cent compared to domestic students' 4 per cent over the past year.

But luckily, the University of Alberta has kept the tuition increase for international students on par with that of domestic students according to Students' Union Vice President (External) Beverly Eastham.

"From our experience here at the U of A, we haven't seen nearly this much of a jump but it is quite alarming to see that jump for a provincial average," Eastham said.

Relating to the exchanges that Students' Union representatives have had with the University's Budget Advisory Committee, the vice president stated that keeping tuition affordable for everyone is a prime concern.

"We're working in those discussions to make sure that things are even across the playing field and that none of those students is being hit harder than another," Eastham said.

While domestic students' fees are regulated according to the Consumer Price Index, which allows for tuition increases to follow inflationary trends, no such mechanism exists for international students' tuition rates.

"International students are certainly

an area where we are being vigilant because there isn't any legislation in place to regulate their tuition and we want to make sure that it's not just used as a really easy way to get more money," Eastham remarked.

While higher tuition is a cause of concern for most students, the people involved in the recruiting and retaining of international students don't necessarily perceive the increase negatively.

**"From our experience here at the U of A we haven't seen nearly this much of a jump, but it is quite alarming to see that jump for a provincial average."**

BEVERLY EASTHAM  
SU VICE PRESIDENT (EXTERNAL)

According to the International Student Services' associate director Kumarie Achaibar-Morrison, the jump in tuition across the province for international students is actually a sign that our educational institutions are improving, becoming more competitive, and having more to offer on the global scale.

"We're finally getting our act together and saying, 'There is excellent Canadian research going on, excellent experiences that students have at our institutions, this is what we can offer the world.' That wasn't something that

we did 10 or 20 years ago," Achaibar-Morrison stated.

Despite tuition increases, undergraduate education in Canada continues to be more affordable for international students than other education destinations such as the United States, Britain, or even Australia, with average fees for a full-time international undergraduate being around \$18,000 at the University of Alberta.

The International Student Services associate director also points to the federal government's off-campus work permit program to show why it is that international students are getting the most out of their experience in our institutions.

"Not only do we offer an A-class quality education, but we're also looking at how best to make students successful academically. One of the things that we find important is that international students can get work experience to either augment what they're doing academically, or to provide them with the foundation to be more successful candidates in the future workplace," Achaibar-Morrison explained.

It would thus seem that tuition increases happening in the province are the result of a growing self-awareness among Albertan institutions that see their competitiveness augmented on the international scale and want to continue improving their reputation.

"We also recognize that we want to give the best that we can and that the only way that people will come to us is if the quality of what we're giving is superior," Achaibar-Morrison affirmed.

# University services still under axe

TUITION • CONTINUED FROM PAGE 1

"Third highest isn't were we would as CAUS like to see Alberta in those numbers, but we're quite happy with the tuition regulation as it is where tuition is tied to CPI because it does bring the ability for students to know what tuition will increase to next year," Eastham said.

This predictability isn't mirrored in regulations regarding additional compulsory fees, which increased substantially over last year in Alberta, and averaged out to over \$900 this year. According to Paquin, this increase is mostly caused by an increase in compulsory fees from \$700 to \$900 at the U of A.

As it stands, compulsory fees are set according to a cost-recovery basis whereby fees are issued only to recover costs and not to be put towards profit. However, these rules are restricted to a set of guidelines that do not carry much force.

"There is something in the province's books about [compulsory fees] but it's not very solid," Eastham said. "We're interested in maybe exploring if we could move it into a regulation or if there is anything that could be done to just make it a little more apparent that this is something the institution should be doing."

All of this comes at a time when compulsory fees may play a larger role in students' overall tuition as the U of A looks for ways to make up its \$59-million budget deficit, \$20 million of which the administration is wanting students to cover.

One of the ways this could be done is through a type of additional



MAKING A STAND Beverly Eastham believes compulsory fees should be lower.

compulsory fee called a market modifier. This fee would tie the price of certain programs to the market price of programs of similar calibre.

"Market modifier is saying 'the market in Canada for this program is currently a lot higher than what we charge and so we will apply this market modifier to bring that up to the mid-level of tuition rates,'" Eastham said.

The University is also looking at ways of cutting costs by streamlining services. For instance, the Students' Union is looking at streamlining

services concerning program advice and transferring.

But this doesn't necessarily mean that the quality of the University's services will decrease, as both the University and the Students' Union have made efforts to maintain the level of services offered.

"The understanding now is that the \$59 million is to basically just hold the line where we are right now, so nothing will get worse, but it doesn't necessarily look like any of that money is going to make things better," Eastham added.

# DEWEY'S

Monday – Friday, 7:30am – 8pm

Now accepting *private bookings* for student groups for November.

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Tuesday, November 10 & Wednesday, November 11

IN OBSERVANCE OF

# Remembrance Day



The School of Energy and the Environment (SEE) invites you to attend the next presentation in our  
**"SEE the research at work" seminar series:**

## Adapting to Canada's Changing Arctic Environments

**Date:** Thursday, November 12, 2009  
**Time:** 12:00 pm to 1:30 pm  
**Location:** Stollery Executive Development Centre, Room 5-04, Business Building, University of Alberta  
**Registration:** Please RSVP online at <http://www.see.ualberta.ca>  
**Questions?** School of Energy and the Environment (SEE): [uasee@ualberta.ca](mailto:uasee@ualberta.ca)

**Dr Marianne Douglas**  
 (Professor in Faculty of Science)

The rapid rate of environmental change in the Arctic is unprecedented in human history. For example, permafrost is melting, glaciers are receding, sea ice extent is decreasing and the biogeographic range of organisms is changing. These modifications are affecting Northerners' existence and will require adjustments to many lifestyles. Adaptation will affect infrastructure as well as stewardship in our north.



## FACT:



November 5 is the day of an attempted assassination of Prime Minister Jean Chrétien in 1995. His would-be assailant spent 20 minutes throwing stones and brandishing a knife to security cameras before breaking in to the PM's residence, wandering around inside for 30 minutes before being thwarted by Chrétien's wife who locked the bedroom door.

## FACT:

Though at Gateway news we don't provide security detail, we still keep a sharp eye for suspicious activity. We try to make our response times more appropriate than the seven minutes it took the RCMP security team to mobilize even after they knew an intruder was in the PM's home.

# GATEWAY NEWS

Looking for what's wrong with the picture since 1910.

News Meetings Fridays at 3 p.m. in 3-04 SUB  
[newsies@gateway.ualberta.ca](mailto:newsies@gateway.ualberta.ca)

## FREE STUFF!



The Gateway is giving away 20 double guest passes to an advance screening on Thursday, November 12, at 7 p.m. at Scotiabank Theatre (West Edmonton Mall). Just come the Gateway office (3-04 SUB) between noon and 3 p.m. on Monday, November 9. First come, first served.

**IN THEATRES NOVEMBER 13TH**

# New cardiovascular chair welcomed



SEAN STEELS

**PREACHING TO THE CHOIR** Becher spoke to a crowd of fellow researchers and funders at the Timms Centre on Tuesday.

SEAN STEELS  
 Senior News Editor

University of Alberta President Indira Samarasekera and Dean of Medicine and Dentistry Philip Baker were on hand Tuesday at the Timms Centre to welcome a new addition to the University's cardiovascular stable.

Harald Becher, former cardiac ultrasound professor at Oxford University and has written the *Handbook of Contrast Echocardiography*. He comes to the U of A from the United Kingdom to fill the University's Heart and Stroke Foundation of Alberta, NWT and Nunavut Endowed Chair in Cardiovascular Research.

The endowed chair is split evenly between the University and the Heart and Stroke foundation, who also had a representative on hand to welcome Becher and his innovative thinking in the field of imaging diagnostics.

"I'm sure you've all heard the phrase, 'the definition of insanity is doing the same thing the same way and expecting a different result.' [Dr. Becher] is our answer to the insanity of heart disease and stroke in this prolific country," said Diana Krescy, CEO of the Heart and Stroke Foundation.

"You have to believe that a healthier future is possible and desirable in this country. We have to invest in the big

win, not the quick win."

Becher's research focuses primarily on the use of ultrasound imaging in the detection of coronary heart disease and improvements to the technologies fuelling the field. Critical in this goal, he said, was speeding up diagnosis time.

"We have to make this technique much more efficient. We have to reduce the time and resources involved," he said.

Two-dimensional ultrasounds, he explained, are time-consuming and a move towards three-dimensional imaging techniques could potentially cut wait times down to a few minutes.

"We also have to improve on the quality of images, and work on processing data sets. These data sets will be processed by new techniques, simplified imaging tools, and shorter processing times to help us succeed," he said.

The way will continue forward with further clinical trials on Becher's work, bolstered also by current clinical trials being commenced for the work of Ken Butcher, who currently holds the University's Heart and Stroke Foundation of Alberta, NWT and Nunavut Professorship in Cardiovascular Research. His own research into blood pressure conventions in stroke patients has already

proven fruitful.

"[My] professorship has had real, tangible effects on my colleagues and I in the stroke program. We've already been able to address some very important issues relating to blood pressure," he began.

"The importance of an endowment position like this really can't be underestimated. It creates a certain type of position, which is protected for people interested in clinical research. These positions are far and few between, and have immense appeal. I was drawn back to Alberta from Australia, and I can assure you, it wasn't the weather."

But Becher, it seemed, needed no introduction to the working climate of Edmonton, and expressed optimism towards accomplishing his goals.

"The [Mazankowski] Heart Institute is just amazing, when you look at the equipment, the setting, and the presence of the Heart and Stroke Foundation here, there is very good funding to initiate this research. I don't think there are many other places in the world where you can do that," he said.

"If we want to make an impact on health economics, we have to cut down the time needed for diagnostic ultrasounds by 50 per cent in the next five to ten years, and I'm pretty sure we can do it."

# Samarasekera supportive of free speech

POSTER • CONTINUED FROM PAGE 1

"It's totally unbelievable," said Jil Jorgenson, another member of the team and undergraduate in Human Ecology. "I tried to gain more information about why exactly we were being questioned [...] what we were being charged with, and what the concern was with the posters. [CSS] really didn't give me a clear answer."

Derek Warwick, an undergraduate in the Women's Studies program who started the poster campaign, was very surprised by the reaction.

"We all went to CSS under the impression that they just wanted to clear something up. Never would we have guessed that we were facing charges for distribution of malicious material," he said.

The U of A administration has denied any involvement in the students facing code of behaviour charges, and CSS won't say who launched the complaints, nor would they provide any additional comments about why the issue warranted their attention.

Both the SRT and CSS say they don't

know who removed the posters.

Numerous faculty members have thrown their support behind the SRT.

"This is an effort to suppress what is legitimate dissent with the president's published comments on the gender imbalance," pointed out Lise Gotell, a professor in Women's Studies. "[That they were facing possible charges] is utterly ridiculous."

Gotell argued that this addresses a larger issue of campus environment.

"This is a university that supports not only academic freedom, but academic engagement, and to punish students for expressing their opinion is completely unbelievable. We should all be extremely concerned, whether or not we agree with the campaign undertaken by the [SRT]," she said.

Samarasekera was unavailable for an interview, but indicated similar thoughts on the issue in a statement to the U of A community.

"The poster presented [my] comments without the context in which they were made," she wrote via email. "[However] I personally have

no problem with it. Satire is a long-standing and accepted form of social commentary and protest. We in the academy must be very cognizant of respecting each other's freedom of expression whether we agree with the message or not."

But apart from determining the legitimacy the posters themselves, the comments which inspired them should continue to be questioned, Gotell said.

"It's inappropriate for the president of the University of Alberta to declare herself to be an advocate for white men. This is a diverse campus; we have gender and ethnic diversity. These are things we should be celebrating," she said.

Jorgenson thinks that overall, this controversy indicates the type of student attitude the administration has grown familiar with.

"What were really committed to doing is just exercising engagement in politics and engagement in our community that's so lacking right now," she said. "The backlash of the poster shows that. I don't think the University is used to students caring about things."



“ Now’s not a good time to go to government with one’s hand out — it’s likely to get cut off.

COUNCIL FORUM

Written by Jonathan Taves and Scott Fenwick

Students’ Council meets every second Tuesday in the Council Chambers in University Hall at 6 p.m. Council meetings are open to all students. The next meeting will be held on Tuesday, November 17, where free food will be provided for all attendees.

Tuesday’s Council presented a delectable spread of samosas, veggies, fruit and soft drinks. So if you’re at all interested in student politics, swing by, fill your belly, and see what student government is all about.

RAISING THE RENT

Council heard a presentation from

Doug Dawson and Dima Utgoff from Ancillary Services about residence rates for 2010/11. This year’s proposal is a 3.8 per cent increase in residence prices, compared to an eight per cent increase last year.

Dawson explained that numbers in a range of 1.5 to 5.6 per cent were “stress-tested,” and that 3.8 realistically met the goals of creating dependable capital and operating reserves for deferred maintenance and unexpected repairs.

Dawson continued that a number of strategies have been implemented in an effort to keep residence finances sustainable, including consolidating mortgages using an internal loan, proposed development of a predictable 10-year capital plan that renews annually, and a focus on revenue during down-times like the summer through rental of facilities.

STUDENTS ON THE MOVE

Vice President (Student Life) Nick

Dehod and Chris Henderson of the SU advocacy department outlined details of the new U-Pass agreement which will see students pay \$92 per term for the service in 2010/11, \$104 in 2011/12 and \$116 in 2012/13, the last year of the agreement. Its implementation will depend on it passing in general referendum in March.

Dehod explained that prices necessarily went up after ETS needed to facilitate the estimated 54 per cent increase in campus ridership that resulted from the program. In addition, city council wasn’t willing to accept the same levels of financial loss it took with the original agreement.

The U of A administration will continue to subsidize the prices at the rate of 15 per cent, as was done with the original program. Some issues that are yet to be addressed in ongoing discussions are overcrowding on buses, late-night transit, students outside the service areas,

improved park-and-ride infrastructure, and a spring/summer option for the pass as well.

GOVERNING GROUPS

Council also debated Bill 12 that would lay out rules governing student groups. Board of Governors representative Steven Dollansky was vocal about his opposition to the bill, arguing that the mandate of council isn’t to lay out policy for operational procedure. The bill was defeated by a narrow margin.

QUESTION PERIOD

Vice President (Academic) Leah Trueblood fielded a question regarding the Faculty of Science Leadership Group, which is responsible for developing a replacement to the defunct Science Students’ Association.

Although the FSLG prefers to focus on what went wrong with the SSA, Trueblood hopes that they also examine

best practices set out by other faculty associations, like the Collective Body of Arts Students and the Engineering Students Society. The FSLG will exist until April 10, 2010.

Mathewson and Trueblood answered questions regarding ongoing tuition discussions with the administration. Mathewson discussed an upcoming “back meeting” with the administration to take place on November 4, noting that they often hold out on giving important information until those kinds of meetings.

The SU is having more lower-level discussions like with faculty associations, deans, and professional associations. Issues discussed include establishing stronger financial aid programs to offset increasing tuition. Mathewson said that the conversations FAs are having with deans are different than discussions between admin and SU, as they are carefully looking at cost-benefit analysis of their programs.

Campus bandwidth soon to receive 40 per cent increase

SEAN STEELS  
Senior News Editor

University of Alberta students will soon notice a jump in the speed of their wired Internet connection on campus thanks to upgrades to the University’s bandwidth.

The upgrade, which launches on Sunday, comes in response to a recent Internet slow-down perceived by students and staff approximately three weeks ago. Although the exact

cause of the usage spike is unknown, its effects were clear.

“We’re not really sure why or what happened. Things are back to normal now, but maybe a lot of people just wanted to be watching videos at a certain time or something cool was happening on the Internet. Maybe there was a virus spewing content,” said Jonathan Schaeffer, vice-provost of information technology at the U of A.

Buying bandwidth, Schaeffer explained, is always tricky, especially for institutions with

such variable usage as the University. A balance must be struck between frugality and having enough bandwidth to spare. The upgrade will bring the University’s bandwidth to 700 megabits per second from 500 — an approximately 40 per cent increase.

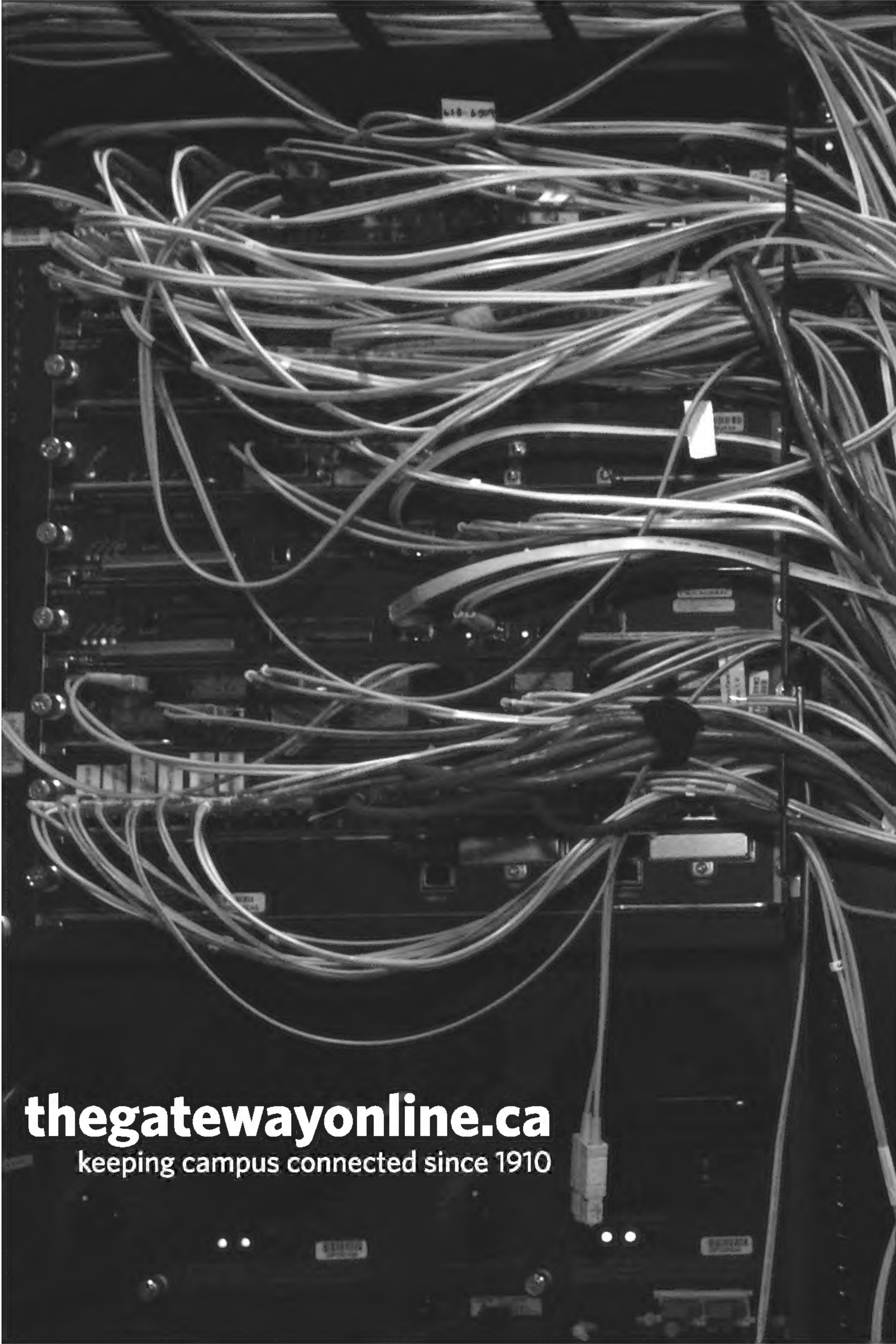
“The University has historical trends about its network usage, and then buys connectivity to accommodate that use with a generous safety margin,” Schaeffer explained.

“People were experiencing slowness,” he

acknowledged.

Connection problems have not yet caught up with campus wireless users, who were not affected by the recent slow-down, but Schaeffer also admitted that problems in that department could arise as Internet files becomes bigger and usage more commonplace.

“Wireless usage is certainly on the increase. We’re not having any problems now, but somewhere down the road, we might have to increase wireless capacity as well,” he said.



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VIDEO GAME ANTIQUITIES:



Bloodstains

Now, see, *Demon’s Souls* gets the cut-throat aspects of PlayStation online gaming right with this mechanic, where every world is spattered with horrific bloodstains, and inspecting each one provides a brief psychic vision as to how another player met their grisly end on that exact spot. Never before has the *schadenfreude* instinct been so exploited as a selling mechanic.

Gateway Opinion also occasionally spills over onto other sections, leaving a stain that’s traceable back to our exciting voices and screaming madness. So trace those mental images to our meetings in SUB 3-04 on Tuesdays at 5 p.m. and you can be granted insight as to how we meet our grisly deadlines each week. Not for the faint of heart.

There’ll be no meeting next Tuesday, as we’re closing shop to dry up all the bloodstains in preparation for Remembrance Day. After that, though, it’s open season.

GATEWAY Opinion  
better red than read since 1910

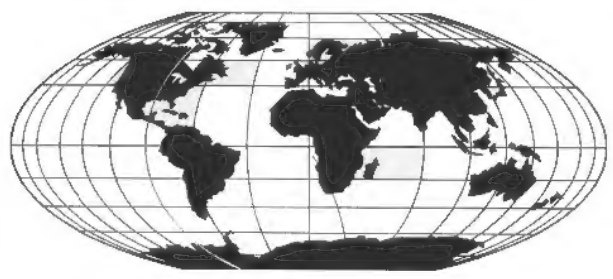


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# Enviro-protesters flood House

ELISABETH FAURE  
The Link (Concordia University)

MONTREAL (CUP) — Canada's normally sedate House of Commons was rocked by protest on October 26 when a group of young activists sitting in the public gallery erupted in chants against government inaction on climate change.

The demonstration broke out during question period and the protesters were promptly dragged from the House by security guards.

"Security was in a state of chaos," said Cameron Fenton, a Concordia undergraduate psychology student involved in Project Survival Media, an international youth group concerned with environmental matters.

Fenton, who was at the scene, reported that the guards treated several of the protesters violently when removing them from the House.

"I saw two officers manhandling Adam MacIsaac," explained Fenton,

referring to a well-known climate change activist.

He also witnessed activist Jeh Custer's removal from the House. "There was blood on the walls," Fenton claimed, who said that Custer's nose had been smashed to the floor after being taken down by security guards. Custer appeared to have minimal facial bleeding when being removed from the House, but later did interviews looking much worse.

Despite speculation that Custer may have punched himself to make the injury worse, reports from members of the Parliamentary press gallery show that he was handcuffed in the visitor's gallery. A trail of blood was also visible from the speaker's gallery, near where Custer was arrested, to the basement where he was held.

Many of the protesters had gathered in Ottawa over the weekend as part of an environmental summit called Power Shift Canada.

"Climate justice," and "Whose

House? Our House," were some of the slogans chanted as the protesters were removed. Chant leader Joe Cressy, who directed the assembled youth, made references to Bill C-311.

"When I say, 'Bill C-311,' you say, 'Sign it,'" Protesters in the gallery yelled to the MPs below.

The boisterous protest violated the parliamentary rule that visitors seated in the gallery must observe proceedings in silence.

The New Democratic Party introduced Bill C-311 to set targets to reduce greenhouse gas emissions in Canada by 2050. Environmental activists had hoped to see the bill passed before a global environmental summit in Copenhagen in December. The bill was delayed in committee on October 2.

Fenton said that only the NDP and the Green Party are acting responsibly with regards to climate change, noting that Green Party leader Elizabeth May attended the Power Shift summit in late October.

## Online degree programs gaining traction

ALEXANDRIA ELDRIDGE  
CUP Alberta and Northern Bureau Chief

EDMONTON (CUP) — With the migration of technology to the classroom, the availability of online doctoral programs is increasing, but concern is growing about their retention and mentorship.

A study led by Liam Rourke at the University of Calgary is examining the effectiveness of the "e-PhD."

"This is a consistent finding in the literature, that both of these domains, both distance education and doctoral programs, have traditionally had a lot of difficulty with retention," Rourke said.

Rourke is also concerned about professional socialization in distance doctoral programs. At the doctoral level, mentorship from supervisors becomes a large component of a program.

"At the doctoral level, what you're trying to create is a steward of the discipline, somebody who is a producer of new knowledge in a field, rather than a consumer of knowledge. In order to do that, you need to do more than just impart factual knowledge to a student,"

Rourke said.

Margaret Haughey, vice president of academics at Athabasca University, agrees apprenticeships are crucial, but doesn't think they must occur on campus.

**"These programs are just getting started, so right now we're just speculating."**

**MARGARET HAUGHEY**  
AU VICE PRESIDENT ACADEMIC

"At the doctoral level, it's about that other piece, it's about how do you get supervised. It's important that there be that continuing conversation," Haughey said.

Haughey also believes that the idea of a traditional student is disappearing and that universities must also adapt.

"The idea of a student as divorced from a family and relationships and children is an increasingly Victorian idea. How do universities accommodate

that? The big research ones tend to say 'come on campus,' but the others have to accommodate," she said.

The other issue for Haughey is the definition of a student as being at a distance, because often students will leave campus to study abroad, or work, and then come back to finish their program.

"I think that this assumption that people come on campus and stay all the time until they complete versus those who would do it at a distance in today's life," she said.

Rourke said that since online doctoral programs are a recent initiatives in Canada, it's hard to gauge success.

"These programs are just getting started, so right now we're just speculating on what some of the challenges that they will face might be," he said.

He said he can understand the attraction of online programs for students, especially those that need to work through their degree.

In Canada, only four universities offer online doctoral programs, two of which are in Alberta.

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PETE YEE

**COOLIN' OFF FOR CASH** A student from the Faculty of Business treats herself to a helping of icy water at the fourth annual Chillin' for Charity Polar Bear Swim in Quad on Wednesday. Event proceeds went towards United Way.



## Racism backlash not unwarranted

TWO WEEKS AGO, UNIVERSITY OF ALBERTA President Indira Samarasekera made comments to the *Edmonton Journal* regarding new statistics showing that the student body of Canadian universities is now approximately 58 per cent female. Samarasekera expressed concern during the interview that the university is “not attracting young men in the numbers we should,” that in 20 years companies would be in jeopardy due to a lack of “male talent,” and even went as far as to promise “to be an advocate for young white men.” This was presumably not intended to spark a minor media firestorm, but it still acted as kindling to provoke outrage from multiple groups.

Understandably, her comments elicited a strong response, particularly from a group of U of A Women’s Studies students calling themselves The Samarasekera Response Team. The group recently blanketed campus with 300 satirical posters with slogans such as “Women: Stop! Drop! Men: Enroll!” Since the posters appeared last week, the majority of them have already disappeared, but the group has continued to express their dismay through local media outlets, including the *Journal*, the *Sun*, and CBC.

It’s understandable. While Samarasekera said nothing about reducing female enrolment to compensate for the “gender gap,” the implication that young white men are now in a disadvantaged position is confusing and alarming, particularly coming from a woman of colour. Members of the SRT and other members of the Women’s Studies department have pointed out that men’s enrolment is not declining, but rather, simply not increasing at the same rate as women’s enrolment. In addition, the number of women in CEO positions is still much lower than that of men, and wage parity is obviously still a distant dream in many professions. In this light, Samarasekera’s specific commitment to advocate for white men is insulting, not only to women on campus who have earned their place at this university, but also to non-white men who face many similar challenges in post-secondary education.

But the second act to the drama kicked off on Tuesday, when Alexa DeGagne, a PhD student and representative for the SRT, contacted the *Gateway*. She informed us that Campus Security Services had received an undisclosed number of complaints about the posters which prompted their removal, and that several members of the SRT were threatened with charges under the Code of Student Behaviour.

While some of the posters’ slogans may have been unclear or subject to misinterpretation, the continual danger of satire is that some people just won’t get the joke. Poster campaigns may not be the best or most proactive type of activism (as the student complaints against them demonstrate) but for the most part, it would be difficult to argue that the SRT was making a malicious attack.

For the most part, SRT accomplished what they seemed to be aiming for — more students are now aware of president Samarasekera’s comments and why they matter. The possibility that these students may now have permanently blemished academic records for “disseminating malicious material” is too harsh, especially because the target of the posters’ criticisms is a social reality, and not “defamatory material or [an] activity which creates a social or academic climate that hinders or prevents the full participation of another person or group in the life of the University,” as the Code of Student Behaviour says are the required grounds to charge students. A fire-safety pun doesn’t really feel like it works up the necessary steam to change the social or academic climate of the University.

The Dare to Discover vision for a better U of A asserts that “improving access for rural, aboriginal, and non-traditional students” is a priority, as is recruiting a “diverse academic staff” — two points Samarasekera seems to have forgotten in her recent comments. It’s unfortunate and disappointing that a woman who’s shattered a large number of glass ceilings during her career (including being the our first female president) seems to have forgotten the struggles that some women and people of colour still face in their climb to success. And unfairly maligning those who would speak up against this disappointment, even if the charges against the SRT were eventually dropped, seems to create a negative atmosphere where any outspoken voice is rapidly silenced.

SARAH STEAD  
Arts & Entertainment Editor



FAYE CAMPBELL

### letters TO THE eds

#### Turns out an atmosphere of terror isn’t a draw — who could have guessed?

Exactly Tim, we really should be celebrating our city’s crime rate. (“Crime doesn’t pay, but it does drive tourism, October 29”) That’s exactly why tourists flock to New York — the crime rate. Not the art or the history or the sheer size of it, they go so they can say they got mugged. Foolish me, I thought when people opened the paper and saw somebody was killed in Edmonton they thought to themselves “Oh dear, what a terrible thing.” But apparently, they’re thinking, “Wow, now that is a thriving metropolitan area I must visit.” Here all those travel boards are saying that a high crime rate is a bad thing, but lucky me, I can ignore those things and just go straight on to those cities.

Good God, man, do you actually think before you write? Nobody and I mean *nobody*, goes to the city for the crime rate. When was the last time you opened up the paper, saw that somebody had been taken hostage and said “Now that is the place for me!” How many ad campaigns have you seen

with Mommy and Daddy taken a picture of little Johnny posing next to a dead hooker? Tell you what — you make that ad campaign, and you submit it. Then we’ll see who decides to come to Edmonton, okay? Dumbass.

DANIEL WARING  
Arts I

### from THE web

#### Bouncing back

RE: “*Pub racism is a public problem*” (November 3)  
As a bouncer I’m dismayed to learn that we are the “loathed demons of city nightlife”. Our job is to keep potential problems out of clubs, if the bouncer felt that she was a potential problem he had every right to keep her out of the club. This article is opinionated garbage; I will be contacting the *Gateway* editor.

“EDWARD CULLENS”  
Via Internet

#### Bouncing forth

RE: “*Pub racism is a public problem*” (November 3)  
Opinionated garbage? I’m not

surprised to see that a bouncer doesn’t have the faculties to comprehend what section of the paper he’s reading.

Bouncers are pathetic socio-paths who can’t be cops or soldiers because they abuse drugs and steroids, they have diagnosed mental illnesses, criminal records, no education and a host of other issues. The article was far too kind to them, if anything.

RALPH  
Via Internet

#### Leaps and bounce

RE: “*Pub racism is a public problem*” (November 3)  
In defence of bouncers everywhere, they are not all as bad as some of you are portraying them. Some are university or college students working part-time. Others are taking a break from the education life and others just like the job. I know some places that have excellent staff (including bouncers) and others, from experience that do not.

This Retro Lounge which I also believe I have frequented once before is one of those places with unfriendly staff. The bouncer did not like my appearance that night and punched me to the side, letting others in before me while I emptied my pocket. Then the staff at the

coat check charged me an excessive amount to check in a bag that I was not allowed to bring into the bar even if I gave consent to the staff to look inside.

The specific situation described in the article goes much farther than rude bouncers; this is clearly racism and I would make this public and even see what you can do legal issues. You might not win, but the media will open other potential customers eyes and they might come forward with bad stories too.

DALLAS  
Via Internet

*Letters to the editor should be sent to letters@gateway.ualberta.ca, or delivered via paper aeroplane to room 3-04 of the Students’ Union Building. Website comments may also be used on occasion.*

*The Gateway reserves the right to edit letters for length and clarity, and to refuse publication of any letter it deems racist, sexist, libellous or otherwise hateful in nature. The Gateway also reserves the right to publish letters online.*

*Letters to the editor should be no longer than 350 words, and should include the author’s name, program, year of study and student identification number to be considered for publication.*





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# Halloween's future treated as tricky



DUSTIN BANKS

Friends, today is a sad day. Not because the cloying odor of joy coming off of the rapidly approaching Christmas season is beginning to approach toxic levels. No, it is my sad duty to inform you that Halloween, truly the most sacred of holidays, is dying.

Seems impossible doesn't it? I can hear you now. "Dustin," you say, "I was out all night last Saturday, and I saw more Slutty Secretaries, Lascivious Librarians, Prurient Policewomen or Risqué Radiologists than you could shake a stick at. How can you make such an outlandish claim?" I will answer your conundrum with a query of my own: what do all of these individuals have in common? Hopefully, they were all at least 18 years of age, or else your party just got a whole lot creepier. But what about the locales that

really matter to Halloween — the quiet residential streets, the shopping malls, and the apartment complexes? Did they play host to the noise and excitement only small children under the influence of too much sugar make? I defy you to say "yes" with a straight face.

You see, while you were out living it up with all of the Enticing Environmentalists and Guys-Who-Forgot-Their-Costumes, I was at home fulfilling the ancient onus, the most noble of traditions: doling out candy to all of the little pirates and ghosts who may come a-calling. And so I waited as the hours ticked by, and no one came. By the time I had consumed the first bowl of candy — roughly enough to incite an outbreak of diabetes in a small pod of killer whales — I began to worry I had the wrong night. Perhaps Halloween fell on Sunday this year. Was Daylight Savings Time somehow involved? It seemed that I might be the only person in my neighbourhood to remember it was Halloween. All in all, no more than a handful of people came to our door on that dark-est of nights.

But why? It certainly wasn't the weather. For the first time in years,

All Hallows' Eve was warm enough not to require approximately 17 layers of clothing, and with no snow on the ground, the conditions were ideal for ghouling. So, can we blame this on the current cultural whipping boy — swine flu? Is the dreaded H1N1 depriving the children of their most important inheritance — the right to eat themselves sick? As a student of applied statistics, I have noticed this is not an isolated incident. Indeed the number of Halloween-ers has been trending downward in this city for several years. The rising crime rates, which make it dangerous to cross the front yard without a team of trained bodyguards could be it.

Whatever the case, what does this mean? If this downward trend continues, I fear it may spell the end of the cherished holiday we loved so dearly in our youth. From where shall we draw the Titillating Taxidermists, and Promiscuous Paddle-boat Operators of tomorrow's Halloween, if not from the trick-or-treaters of today? This is a serious matter and we need to deal with it immediately. Right after I hang my Christmas lights — only two months to go.

# Shooting through our national stereotypes



CODY CIVIERO

and "Canadian" should represent to me, I saw nothing more than a group in touch with their primal urges while still maintaining a middle-class lifestyle.

Indeed, the self-parody of it left me thoroughly amused. The stereotypes were realized, yes, but the negative spin so frequently emphasized by us outsiders simply wasn't there. Surrounded by a bunch of law-abiding, laid-back, down-to-earth people handling AR-15s, I'd never felt safer. America is a beautiful paradox — a nation of immigrants and cultural diversity, but with well-defined and rich macro- and micro-culture. It's divided into ethnic and regional groups, while maintaining concrete, broader images. It's far from unified, but it's readily definable on a variety of levels. In spite of the excess and elements of vulgarity, it's vibrant.

The novelty of this was completely lost on those who live there every day, and this brought to my attention something about Canadian culture. While Americans are completely comfortable with their surroundings to the point where they don't notice their quirks, we Canucks seek an identity with pathetic desperation.

Canada, as a country and a society, is utterly devoid of any defining features. Canadians are so lacking in any notable qualities that our flag depicts flora found pretty much everywhere in the developed world, that the animals adorning

our coins are equally nonexclusive, and that our English-speaking provinces import the bulk of our books, television, and films from the States.

I should make it clear that I'm not a nationalist. But our problem isn't that we lack of national identity or pride. It's that we lie about our lacking it, and we cling to any half-decent branding. It's impossible to be proud to be Canadian when nobody has sufficiently defined what being "Canadian" is.

In my experience, Canadians even enjoy discussing American politics more than our own — and for good reason. In spite of the many benefits of a multi-party system, there are hardly any practical consequences to whoever ends up gaining the next minority government. American elections results arguably even have a more pronounced effect on our country than our own joke of a democratic system.

Indeed, we so desperately seek validation and attention that whenever our country is referenced in *The Simpsons*, or *The Daily Show*, our national media feels the need to promote this little bit of acknowledgement with a pathetic sense of pride that someone outside of our borders knows that we exist.

We need to either put in the legwork to define ourselves or stop pretending that we have a distinct culture. Until then, we fully deserve to be a continued punchline in a series of little brother jokes.

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## THE MARBLE PEDESTAL

Quality, not quantity. These words have been uttered to us in the academic world for years. However, it's only human nature for us to prefer quantity over quality. It's all about the numbers — how many papers we have to write, how many chapters your midterm covers, or how many girls I can nail in a week. People don't always care about the difficulty of the courses, the intensity of the chapters, or how hot said girls are.

Quality only comes about when justifying low quantities. British Prime Minister

Gordon Brown knows exactly that. His latest proposition to send 500 more troops to Afghanistan may not seem like much when Barack Obama is considering sending upwards of 40,000 additional American soldiers, but Brown wants them to be better equipped and more prepared than ever. He plans on focusing on more specialized equipment, better training, and non-military efforts on other aspects, such as reducing political corruption and stimulating the Afghan economy.

While he may not possess the charming character and flair of Tony Blair, his plan for the eight-year-old war is spot-on. Instead of mindlessly throwing bucketloads of army men into foreign countries, the strategy our neighbours to the south have advocated for the

past century, concentrating efforts on what's actually going on is a step in the right direction. There is a future to Afghanistan, and with Great Britain's help, it looks fair. It's not about how many or how long, but how well. And that's why I briefly elevate him to the Pedestal; after all, it doesn't matter how long I spend praising him but rather how statuesque the approval to him will be.

AARON YEO

*The Marble Pedestal is a semi-regular feature where a person or group who does something particularly noteworthy and awesome is elevated temporarily to a pedestal of prose and praised. No actual enshrinements are performed.*



# Homonyms an ominous omen



EVAN  
MUDRYK

Two bee ore naught too be? That ease something eye halve bin one during four sum thyme. Read these lines out loud to someone near enough to hear. Did he understand? And were you confused? Did your eyes say “Dear God, no!” while your ears screamed “Yes, yes, yes!” If sew, your knot a loan.

Homophones (words that sound alike but are spelled differently) and homonyms (that are spelled as well as pronounced the same) have been the bane of my existence for the past month or so. Let me relate an anecdote, wherein a friend of mine has mistakenly forgets her “cell” at my place. Being the gentlemen that I am, I quickly begin a thorough and tireless search of my apartment, peering into every nook and cranny. However, my understanding of what has been misplaced is disguised behind the shared pronunciation between a cell — as in shortened nickname for cellular telephone — and the *living* cell — the basic functional unit of living organisms. I’d settle for an honest mistake, but not when it means I spend nearly two hours crawling around my home with a microscope, scouring every conceivable surface for dead skin and

bodily fluids. She had meant for me to retrieve her communication device, but it is clear to me that even with a cell phone, our system of communication is seriously impaired.

The most heinous offence perpetrated by the dreaded homophones is that they are simply unnecessary, as inconsequential to the fate of mankind as the skin on a peanut, or *Rush Hour* 3. Why, in a language with essentially endless combinations of 26 letters, must we be reduced to doubling and sometimes tripling ambiguities between words because of haphazardly assigned meanings forcing their ways onto a single phonetic unit?

**What we need now is an Orwellian seizure of the dictionary, reducing and reassigning words.**

It doesn’t seem to be in the English language’s best interest to have the terms *buy*, *by*, *bi*, and *bye* charged with several degrees of distinct meaning, while words like, say, *bik* and *buk*, are wasted, regulated to being nothing more than nonsensical gibberish. There’s plenty of potential in three-letter words that is left unemployed in this word economy, and we must do our parts to increase employment in times of a recession. Although I’m pretty sure the wage for being a word isn’t that great, but it’s at least something.

And while I’m at it, why do we have these unnecessarily long words like *giraffe* or *xylophone*, which are used in favour of shorter and sharper words like *gir* or even *gi*. It’s a complete travesty when phonetic sounds like *hour* and *our* tirelessly pull double duty while lazy slackers like *vub* collect dust on the shelf of common usage.

Furthermore, despite the fact that my troubles with homophones should be relatively apparent to everyone, companies like Nintendo and Amazon seem to only further complicate the language, adding their Wiis and Kindles to an already cluttered lexicon. New technology ought to be accompanied by cool futuristic names — like Xawc. “Give the birds back their twitter” is what I’m getting at.

Of course, the English language isn’t going to change overnight: it took a few centuries to screw it up as bad as it is now, so we can’t expect the problem to disappear on its own. What we need now is an Orwellian seizure of the dictionary, reducing and reassigning words to take shorter and less ambiguous forms. In time, we’ll return to the days where a horse was just a horse, of course, of course, and didn’t imply that your throat was sore or dry.

I hope you will join me in this word revolution. But perhaps you’re crying out in horror at my new vision of the future. You realize that the loss of homophones and homonyms also comes with loss of our “precious” puns. How will comedians write jokes now? How will editors title articles without them? Sacrifices will half too bee maid, butt they certainly won’t bee inn vein.

# Importing important portmanteaux a priority



AARON  
YEO

As most of you probably don’t know, I spent this past summer working with the Quebec Parole Board, living and breathing in French (yes, there is a very distinct way of breathing in French). While checking my email one day, I noticed a folder labelled *Pourriel*. I didn’t quite recognize this word as part of my admittedly limited Québécois vernacular, so I asked a fellow coworker for a definition. He explained that the word is a mix of “pourri” and “courriel,” the French words for “rotten” and “email,” respectively. Once I caught the ingenuity of this portmanteau, I was immediately enlightened to its meaning — junk mail.

**With the Internet allowing even the smallest fad or quip to reach the corners of the globe in minutes, it is now the superfect time to spread delicious new words in the English language.**

Of course, the baguette-crunching francophones aren’t the only ones who conjoin words. English has a small but strong selection of words linked in coitus that have made it into most people’s everyday conversations. People talk of Brangelina and Bennifer while eating brunch with sporks. They add a little bit of spife to small talk and are a subtle way to showcase wit.

English is the current *lingua franca*, but it is also unfortunately getting butchered by the day. Modern English is weakening, and there is little point in reviving archaic words, as one of my professors tries to push on us. Anent to moving

the language forward, we should not badvocate what we too often see w/the shrtning of txt in bad netiquette. Instead, we should concentrate on the creative and often punny gluing together of pre-existing nouns and verbs to create new yet instantly understandable words.

Take a clue from the Germans — they too have a language that is largely built on the mating of words. Although there are many rarely uttered lengths of letters they like to call words, some are quite commonly used. *Bundesausbildungsförderungsgesetz* for example, refers to student loans, and while normally shortened to BAföG, many native speakers can recall it in all its ten syllable glory. The joining of words in German does tend to make stronger relationships between them, but it goes too far when words that have no similar sounds are often mashed together, losing the sharpness and class of true portmanteaux.

How about turning to literature? James Joyce’s epic novel *Finnegan’s Wake* was filled with portmanteaux, but unfortunately the world was not ready for it. With an oft-undefined word mash-up on nearly every page, there was just too much, too early, and thus too many brains textploded. But in today’s world, with the Internet allowing even the smallest fad or quip to reach the corners of the globe in minutes, it is the superfect time to spread new delicious words in the English language.

However, we must be prudent and strict with the innovation of new blended words. Koodo’s omnirritating advertisements, for one, are lousy and flawed attempts. “Textmazing” and “flectastic” are just crapplications of mixing words. The best examples of the genre should ideally roll off your tongue like the 8-ball into the corner pocket. Accordingly enough, the word portmanteau itself has the same feel as a ball that hits the bank and rolls away with embarrassing noise.

So do your part, and instead of taking colour-coded notes in your lectures, try and think up some witty portmanteaux to discretely slip into your next conversation. If you pull it off just right, people might not even knowtice until a few seconds later, and that’s your cue to put on your cheesiest grin and garner a laugh from all.

## readerpoll

“Would you miss class if you had H1N1?”



- Of course! (48%)
- Not if it were an important class. (33%)
- Only if it were an important class. (3%)
- Never. (16%)

TOTAL RESPONSES: 82

THIS WEEK’S QUESTION:

“Are you participating in No-Shave November?”

vote online at

[thegatewayonline.ca](http://thegatewayonline.ca)

November is upon us once again, boys and girls, and as is tradition around these parts, the virile, able-bodied males of the *Gateway* editorial staff are putting their upper lips (and personal integrity) on the line to determine which one can proudly wield the most fear-inducing, knee-trembling moustache in all the land. Seven men enter, one man tastes victory! (Likely as a result of his moustache having grown into his mouth.)

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# THE GATEWAY



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From the initial stages of set construction to the many dress rehearsals leading up to the opening night performance, putting together an opera is an extensive production. For those who have been to the opera, it's definitely a worthwhile experience; for those who still remain skeptical, however, it's easier to appreciate the show knowing the work that goes into making it possible. It involves acting, music, design, lighting — things that embody the best of the performing arts.

*Rigoletto*, which recently played three shows in Edmonton at the end of October, is a production that is unique because of the haunting music and the authentic portrayal of human emotion. The action on the stage constantly draws your eyes and leaves you sitting on the edge of your seat, shocked by what you're seeing. In order to make this all possible, though, it takes many talented individuals and months of prep work in order to bring such a compelling story to life on the stage.

# Storytelling Sing Along

Written by Alexandria Eldridge  
Photographed by Steffi Rosskopf

## Setting the Stage *Bretta Gerecke*

The set of Edmonton Opera's production of *Rigoletto* is an unusual one. Designed by Bretta Gerecke — who earned her Masters of Fine Arts in theatre design at the University of Alberta — the stage of the Jubilee Auditorium has been transformed into a giant cage. The upper deck, constructed out of scaffolding, houses the Duke's court. A trap door reveals a small staircase, which leads down into a world where anything goes.

"The Duke's palace is on the upper level and the underworld is down below, and that's where dark and seedy events occur," Gerecke said.

The inspiration for the set came from the story itself, in that all of the characters are prisoners of their situations in life, especially the character of *Rigoletto*.

"We took the metaphor of the cage or restraint and blew that up and

turned it into a giant steel cage structure," Gerecke said.

Gerecke was commissioned by the Calgary Opera to build a new set for *Rigoletto* in 2007. From there, the set moved to Vancouver for the 2008 season, and this year, the show is making its debut in Edmonton.

"We sketch the world of the show and then we go through a process of having it built and bringing on experts that are technical, and engineers, and there's a whole team of us to figure out how this will get built. It gets built and it's just in storage for a time before it actually comes out and makes its debut," Gerecke said.

In addition to set designer, Gerecke also designed the costumes for this particular production. They're not flamboyant, but their simplicity complemented the overwhelming emotions of the characters.

"Ultimately, my responsibility is to make the visual world work," Gerecke said.

Gerecke was also recently short-listed for the prestigious Elinore & Lou Siminovitch Prize, which recognizes designers across Canada for their creativity, originality, and an ability to inspire young artists.

"I was thrilled — it's a huge honour. There are six of us from across the country and I feel very lucky to be on that shortlist. I'm just enjoying it," Gerecke said.

Gerecke enjoys working on *Rigoletto* because of the epic nature of the story and the capacity for imagination when working on such a large-scale production.

"It's a universal story of love and loss, and in many ways about power and debauchery, and how ultimate power corrupts," Gerecke said.

## Asking for Directions *David Adams*

David Adams has been the resident assistant director at the Vancouver Opera for the past five years. He directed last season's production of *Rigoletto* in Vancouver, and when the time came for the set to move to Edmonton, Adams decided to tag along.

"The people that work for Edmonton Opera are people who are really passionate about the art form, and they love their work and it really shows, so I feel like I've got great support here," Adams said.

As director, Adams is responsible for making sure that all the pieces of production fit together, but he also has to look at smaller, more intricate details,

like where certain things need to be placed in any particular scene, and what makes certain characters tick.

"We explore the psychology of these people: why would they sit down here, and why would they pick up this wine bottle here, and why would they hug their dad there," Adams said.

Adams was attracted by this particular opera because of the magnitude of the production, similarly to Gerecke. He also contends, though, that each character's personalities contain small details that make them real to an audience.

"The huge emotions that people have, like murder, and love, and lust, and vengeance; versus the intimate

moments that people have, like thinking about their own insecurities [...] really flushes out these characters so that they become complex, contradictory — people that you are really intrigued and compelled by," Adams said.

Personally, Adams connects to *Rigoletto's* character because he shares the experience of fatherhood.

"I understand what [*Rigoletto*] goes through in terms of wanting to be protective, so for me, working on the opera is a chance to find a way that I can make it personal, so that I could put my own personal stamp on it in terms of the humanity of the piece."





## Delighting the Ear

*The Edmonton Symphony Orchestra*

Giuseppe Verdi, an Italian composer of the 19th century, composed *Rigoletto* in 1853, and since then it has become one of the most popular operas in the world. The Edmonton Symphony Orchestra accompanied the production, and conductor Robert Tweten made his Edmonton Opera debut with *Rigoletto*.

"The story is a very engaging story, and it has all of the highs and lows of human emotion and because it has great music; it's always been a favourite of opera companies around the world," Adams said.

However, Edmonton Opera's production does not provide the same experience as every other *Rigoletto*, according to Gerecke.

"I think we've really gone for it, from the visual end of the production.

It's quite gothic and out there and decadent," Gerecke said.

Even in its time, *Rigoletto* was considered quite "out there," and often scandalized its audiences with the subject matter. Perhaps not much has changed in that way, either; gasps were heard inside the Jubilee at some particularly immodest scenes.

Apart from its scandalous content, *Rigoletto* also contains memorable music. According to Adams, Verdi would not allow the members of his original cast to sing one particular aria outside of rehearsals. If you've seen a Delissio pizza commercial lately, then you most likely know the famous song, which is called "La donna è mobile" — play it on YouTube and you might recognize it.







## Seeing Strange Faces *The Characters*

Rigoletto is a bitter character that tugs on the audience's heartstrings; we see him as the new Phantom of the Opera — misunderstood and abused. The actor playing the hunch-backed court jester in this production is internationally renowned baritone Theodore Baerg.

"To entertain the court, he picks on people and makes fun of them [...] People laugh and underneath they really hate him and want to get back and him," Adams explained.

The Duke of Mantua is what we would call a womanizer in modern times. He steals other courtier's wives from under their noses, then laughs as Rigoletto mocks them. And he gets away with all of it. This character is played by tenor Robert Breault.

"The duke is a bit of a scoundrel [...] he goes through women like Kleenex — uses them then tosses them away," Adams described.

After going through countless women, the duke sings a memorable

aria about the fickleness of women — an ironic statement for such a character.

Rigoletto's daughter, Gilda is kept locked in a cage for her own safety, but that doesn't stop her from falling in love with the duke. The audience sees her transformation from a chaste girl to a passionate woman. Gilda is played by international star Tracy Dahl, who recently received the 2009 Opera Canada Award for her career.



## Telling Tall Tales *The Story*

The opera opens with a scene of the Duke of Mantua's court, but there's no stuffiness or formality to this court. Instead, there's a stilt walker, a trapeze artist, and Rigoletto even gets on a clown bicycle and rides in circles around the stage. It's an atmosphere of revelry — if only things could remain this whimsical.

Rigoletto's jests offend the courtiers, especially one named Monterone, who declares a curse on both the duke and Rigoletto. Whether or not you believe that the curse is responsible for what happens next or that Rigoletto creates his own fate, things start to go downhill from here.

Rigoletto's only vulnerable spot is his daughter, who he keeps hidden away in a cage at home. Little does Rigoletto know, but Gilda and the duke have fallen in love after seeing each other at church, the only time she is allowed out. Inadvertently, the resentful courtiers prey on the object of both Rigoletto's and their duke's affections.

As the story progresses, the characters undergo a wide range of emotions,

from bitterness to love to vengeance, and the audience is dragged along with them.

"It's very dramatic — I think people will really enjoy it in terms of the emotional roller coaster that you're going to ride on, experiencing all the permutations of the human psyche," Adams said.

Since it contains all these variations of emotion, it's easy for an audience to relate to something that they see in the performance, making it real to almost everyone.

"The story is timeless, the same things happen 100 years ago that happen today [...] even though this is written about a duke in Mantua in Italy, it really is transferable to most any situation," said Adams.

At the same time, the story depicts unbelievable corruption that we hope no longer happens in our society. We have the authorities to enforce the law, but Rigoletto needs to do that himself. When asked the names of himself and the duke, he answers, "His is Crime. Mine is Punishment."

"The duke suffers no consequences

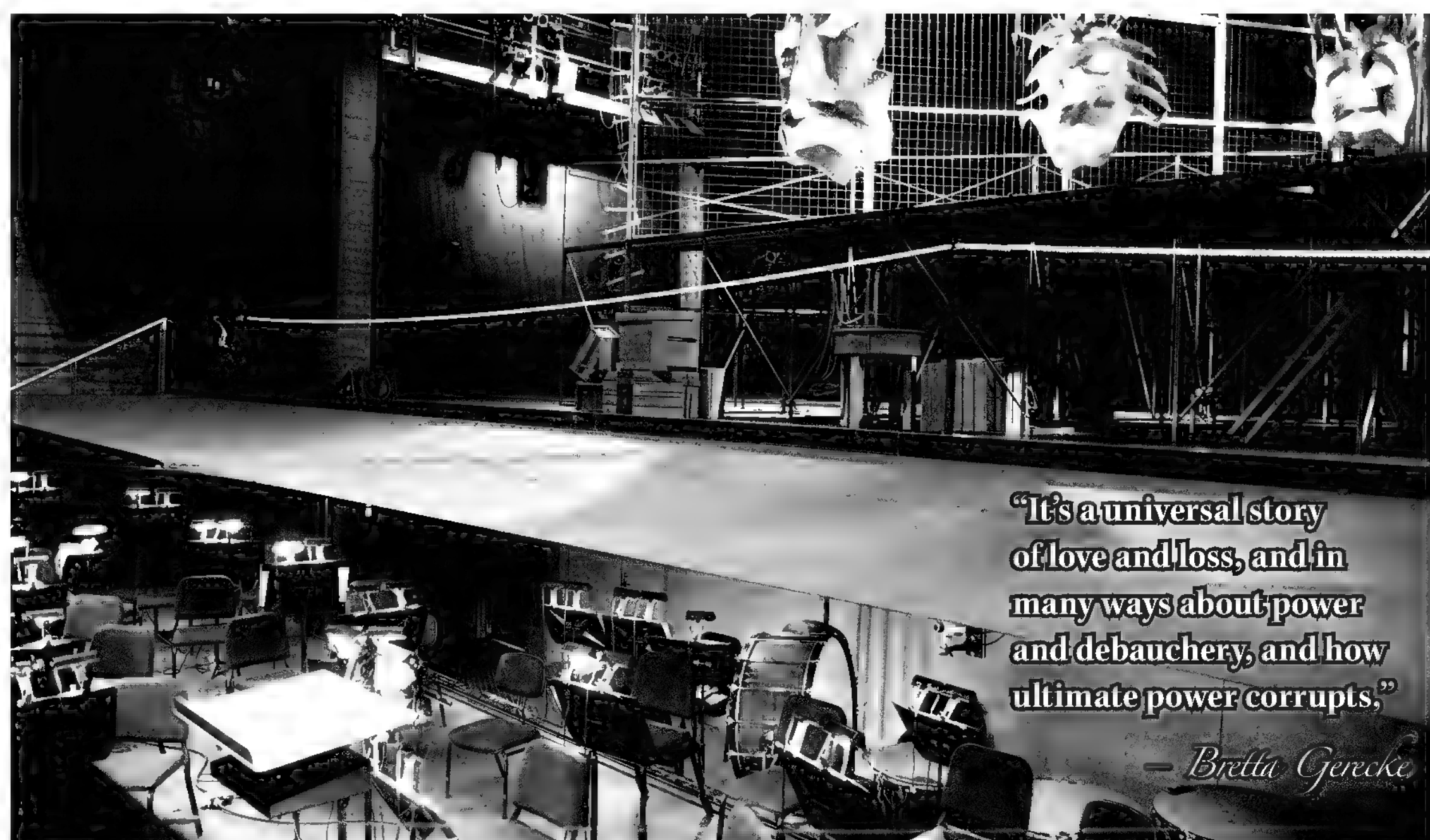
to his actions, so we're sort of going on that possibility: if you could have no consequences, what would you do?" said Gerecke.

For the characters in this play, the answer to the question of "what would you do?" is "anything."

As the plot progresses, this recklessness becomes more evident. Although the character of Rigoletto becomes predictable, it is irrelevant. Rigoletto begs for mercy from the courtiers and they turn their backs on him. At the same time, he begs sympathy from the audience and our feelings become inexplicably tied to his.

As predictable as Rigoletto is, his daughter Gilda is equally as unpredictable. At home in her cage, she wears a virginal white dress, but at court, she wears the same dress in blood red. The Duke has changed her, and Rigoletto cannot regain his loyal daughter.

Rigoletto depicts a descent from order to chaos, and Gilda's ultimate choice leaves the audience haunted and torn between Rigoletto's anguish and the duke's need for salvation.



**"It's a universal story of love and loss, and in many ways about power and debauchery, and how ultimate power corrupts."**

— Brett Gerecke



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## social intercourse

### Luck Be a Lady

Written by Joseph Davies  
Directed by Randy Apostle  
Starring Jeremy Coulter, Adrian Glass, Shandra McQueen, Lux Will, Jesse Calvert, and Alexandra Hodge  
Jubilations Dinner Theatre (2690 8882-1/0 St.)  
Runs until January 23, 2010  
\$29.95-69.95 at /80-484-2424

Take a stroll to your time machine and transport back to late 1950s Las Vegas. In a time when the Rat Pack were at the top of their game, join characters Frankie and Dino as they venture through a wild night full of showgirls, mafia encounters, and shameless gambling. Featuring a swinging soundtrack of standards from Sammy Davis Jr., Dean Martin, and the legendary Frank Sinatra, the show promises to keep its guests on the edge of their seats. Grab your friends and head out for a classy night of great food and exciting theatre in the west end of the city.

### Love Letters to Feminism

Curated by Carolyn Jervis  
Women's Studies Program Gallery  
(Assiniboia Hall)  
Runs until December 3, / a.m.-/ p.m.  
Free

A cutting-edge exhibition of art focused upon the controversial topic of feminism, Love Letters is a tribute to a way of life portrayed through an astounding display of creativity. The exhibition is based upon the idea of letters submitted in various creative forms that are related to the overall theme. An interesting concept that is visually pleasing in practice, this is an exhibit that should not be missed. Living in Alberta, it's possible that tomorrow could bring sub-zero temperatures, so finding an interesting time killer a short walk across campus is a great idea.

### Free Yoga at Lululemon Athletica

Sundays 6-/ p.m.  
Kingsway Garden Mall  
(109 St. & Princess Elizabeth Ave.)  
Free

Sunday morning hangovers are always a lousy way to end a weekend of fun. Drag your lazy body off of your couch and head down to Kingsway for free yoga every Sunday from 6-/ p.m. Everyone is welcome, from beginners to fanatics and mats are provided, so there are no excuses not to limber up a tired, sore body for the week ahead. Nothing eases the pain like a relaxing workout (maybe hit up Booster Juice on the way to get a vitamin boost).

### Rodney Carrington

Friday, November 6 at / p.m. and 9:30 p.m.  
Winspear Centre (9/20-102 Ave.)  
\$4/ at winspearcentre.com

Fans of low-brow humour rejoice! Only a couple weeks after the king of potty comedy, Dane Cook, graced Edmonton with his presence, the redneck king of comedy Rodney Carrington brings his unique sense of humour to the Winspear. Through familiar anecdotes and clever country songs, he is certain to leave the audience breathless, teary-eyed, and nursing their sore ribs. Supporting the release of his latest comedy album *El Nino Loco*, the actor/musician/comedian is putting on one of the most anticipated shows of the season. In contrast to many of the comedian/musicians out there, Rodney is actually a talented musician and recently released a Christmas album featuring familiar favourites and a tribute to soldiers, *Camouflage and Christmas Lights*. If all of that doesn't have every aggie on campus rushing out to pick up their tickets, then let it be known that he also is the artist responsible for the single most popular song dedicated to a penis ever recorded.

DUSTIN BLUMHAGEN  
New kid on the SI block

# Whose Chorus Line is it anyway?



## theatrepreview

### A Chorus Line

Directed by Bob Avian  
Starring an ensemble cast  
Runs November 10-14 at 8 p.m.  
Jubilee Auditorium(11455-87 Ave.)  
\$71.20-102.25 at ticketmaster.ca

DAVID JOHNSTON  
Opinion Editor

"A *Chorus Line* was actually the first show that I auditioned for when I moved to New York almost four years ago," recalls Rebecca Riker. "I was auditioning for the Broadway revival, and I went in and actually got cut right away. They didn't even look twice at me."

It was an auspicious start for a woman who has now been touring the show across North America and parts beyond for over a year. But then, as *A Chorus Line* itself tries to stress, show business is rarely simple and usually much more complicated than it appears.

The show, originally mounted off-Broadway in 1975, is arguably labelled the quintessential backstage musical, telling the story of a Broadway director interviewing and cutting through a swath of potential dancers and performers in search of his ideal cast. Over the course of two hours, 17 artists are dissected and explored as the audience learns to see them as less than faceless members of a chorus, and more as actual breathing people.

It's a high concept, and especially difficult because the actors are present onstage for the majority of the show's entire run, with no time off for breaks — in a way, the show itself strives to mirror the gruelling audition process the performers are going through.

"This show has probably been the hardest thing that I've ever done; it's very physically and vocally demanding," Riker admits. "But it's been a wonderful challenge at the same time. It's been really cool to see how much I've grown

as a performer, my stamina and everything," she laughs. "You don't ever think that you could actually *do* eight shows a week and ... well, you actually can!"

Riker is currently playing the role of Diana Morales, a hot-tempered young dancer who arguably holds the heart of the show, saddled with leading the closing iconic ballad number, "What I Did For Love." It's not a role that she always had — for the initial legs of the tour, she was a Swing (an understudy-type role that fills in for multiple leads if complications arise). Complications of sorts did arrive, when nearly a dozen original cast members cycled out after the first six months. Riker stuck with it, however, and has moved up the actor food chain to where she is today.

**"We bring so much of ourselves into this show because it's so true to our lives ... so we just kind of try and stay true to what the characters are supposed to be, and I think we've been pretty spot-on."**

REBECCA RIKER  
PERFORMER, A CHORUS LINE

This particular show has strong ties to the original production of *Chorus Line*, as it's staged by Bob Avian and Baayork Lee. (Avian was the show's original co-director/choreographer; Lee was the original dance captain and played Connie Wong in the debut performance.) Riker admits that in remounting the show, there are trials associated with making the production original and memorable while staying true to the spirit behind it.

"As far as the show being original, it is," she pauses, "I mean, it's as original as we could get it to be, that is it is *exactly* the same. I think we all have the confidence that *A Chorus Line* is what it is, it's the same show." That would

make sense with the marketing campaign, with posters simply touting the show as 'The Best Musical Ever' and relying on the notoriety to sell tickets.

At the same time, Riker admits that there is always the desire for the actors to put their own flavours and spins on the characters, and make the production work for them. "Because it is such a personal show to every character and every dancer. We bring so much of ourselves into this show because it's so true to our lives ... so we just kind of try and stay true to what the characters are supposed to be, and I think we've been pretty spot-on."

The production's stop in Edmonton is actually the final destination on this leg of the tour, with the cast and crew taking time off for a brief hiatus before moving on again. It's exciting for Riker, who's never performed in this city before, though her travels with *Chorus Line* have taken her all across North America — and on one memorable occasion, to Japan.

"The audiences there were so different," she exclaims. "They were very polite, they don't applaud or make any noise throughout the whole show, but at the end, they're very excited, and you can meet them afterwards and know how much the show has touched them. So that was definitely a high point; we were there for a month, and I've never been to Japan before. Just to have my work take me to this amazing city, 14 hours away from home was incredible."

It's a testament to the enduring nature of the show that audiences half a world away can still identify with the iconic qualities of the show. But perhaps that's why *A Chorus Line* has stuck around in the theatrical mindset for so long. Indeed, Riker admits to feeling deep personal connections, both with the performance as a whole and with her specific part in it.

"My character now, Diana, I feel I can relate to the most; she's gone through a lot of hardships to get to where she is, and her hard work have taken her there. A lot of things for me personally have not been very easy along the way ... but I know this is what I'm supposed to do, and I do this for love, and that's all I have."



# Mad Caddies flourish after hiatus



## musicpreview

### The Mad Caddies

With *The Johnstones*

Saturday, November 7 at 8 p.m.

Starlite Room (10030-102 St.)

\$18.50 at ticketmaster.ca

BEN SIR  
Arts & Entertainment Writer

While record executives moan and lament in the ashes of the 1990s wet dream of albums selling in the multimillions, adaptation and innovation have reared themselves as latent results of the digital age. Chuck Robertson, singer of California ska veterans The Mad Caddies understands this as the band prepares to bring their eclectic, horn-fuelled sideshow across Canada this upcoming week.

"We're going to do a kind of best songs, or greatest hits album," the singer explains. While greatest hits albums are hardly a new concept, the singer continues, "Our fans vote on our website and pick their 30 or so favorite songs that they want to be on the record."

30 songs is a lot of material to offer consumers for one album price, though Robertson contends, "we want to keep it \$10 or so."

"Not everyone has seen us, and after six or seven albums, you can't expect

people to go back and buy your whole catalogue," he reasons.

Perhaps it's this care for their fans, both new and old, that has caused Edmonton to respond so vibrantly to the band in the past.

"We always do great in Canada. People always come out. Some of our fondest touring memories are of up there," Robertson reflects.

**"We decided to take a year off. We just ended our first-ever hiatus. It flew by, and now we're eager to get back to it."**

CHUCK ROBERTSON  
SINGER, THE MAD CADDIES

The singer exudes an authentic nostalgia for our city, reflecting on the Starlite Room, which he remembers "more as The Rev," the venue that formerly occupied the building where The Caddies will be playing this Saturday. Robertson possesses a well of memories, generated by the band's many appearances in Edmonton, though this tour brings a rejuvenated band.

"We toured to support [our last album] for a year and a half. Then we decided to take a year off. We just ended our first-ever hiatus," Robertson says of the break after 2007's *Keep it Going*. "It flew by, and now we're eager to get back to it."

While the outfit known as The Mad

Caddies may have stunted their musical output this past year, its members have remained creatively productive. Trumpet player Keith Douglas, along with drummer Boz Rivera, started a rock-steady outfit called King City, which Robertson describes as a "kind of instrumental, circusy jazz ensemble." The singer himself created and recorded with a new band named Ellwood, which features a former Mad Caddies drummer, and their current touring organist.

These many incestuous side projects resulted from what Robertson describes as "grinding it out for 12 years" and wanting "to try other things." The encouragement for Ellwood came from Caddies guitarist, Sascha Lazor, who has found external success writing and producing songs for Dance hall legends such as Beenie Man and Sizzla.

"I had a bunch of songs and Sascha said, 'these all could be Caddies songs, but you've always wanted to try another band,'" Robertson recalls.

This deviation from the common creative monogamy of a band allowed Robertson to "get a lot of my personal angst out," but also provided a renewed urgency in The Mad Caddies, who in conjunction with the greatest hits album, plan working on a new studio album following this tour.

The excitement of not one, but two upcoming Mad Caddies releases will be enough to electrify their dedicated followers, who will be enjoying the California band's revered live show this Saturday.

Featuring an hour and a half of footage from the band's two-night 2008 concert in New York, the expertly recorded video blows all expectations away. And not just because the camera angles are fantastic (though they are). No, it's because this may be one of the few times that a video of a musical performance is as good as seeing the band live — if not better. Balconies are scaled, audience-members are made out with, security guards are yelled at and then ridden like horses, drums are used as platforms upon which to crowd surf, and the audience gets to see it all in close-up detail.

Of course, all that says nothing of the tons upon tons of bonus video material. Suffice to say, there's a reason that this band got six stars out of five for their performance at the Roskilde Festival in Denmark earlier this year — so check out *Live From Axis Mundi* and see for yourself.



## albumreview

### Gogol Bordello

Live from Axis Mundi CD & DVD Collection  
SideOne Dummy Records

BRYAN SAUNDERS  
Arts & Entertainment Staff

Four hours of gypsy-punk goodness? Yes, please!

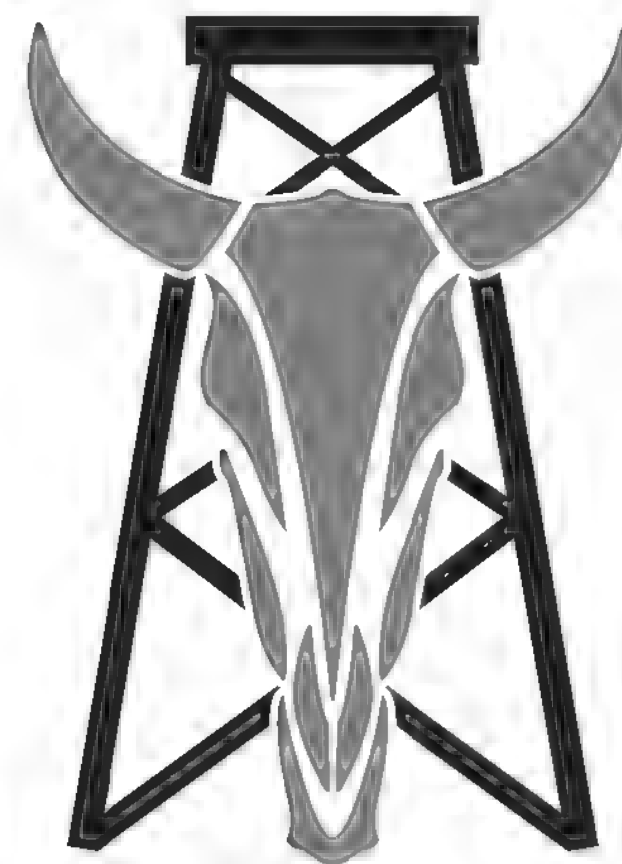
Yup, that's right: the high-kicking, accordion-shredding, fiddle-fraying members of Gogol Bordello have put together a new compilation album and it's everything that one could ask for and more.

Not only does *Live from Axis Mundi* feature 14 absolutely electric tracks (six of these recorded at the BBC and the other eight at Irving Plaza in New York), but it also features a previously unreleased song from the 2007's *Super Taranta* recording sessions

called "Stivali E Colbacco." The track was originally tackled by Italian singer Adriano Celentano in 1979. Three decades later, Eugene Hütz and company put their own frenetic twist on Celentano's already fiery song and transform it into an ever accelerating whirlwind of music that's catchy in the best possible way.

That said, while it's nice to finally have so many of Gogol Bordello's best songs (and one previously unreleased track) all on one place, the real highlight of *Live From Axis Mundi* has to be the DVD.

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# Dinosaur Jr. narrowly escapes musical extinction

## musicpreview

### Dinosaur Jr.

With *Pink Mountaintops*

Friday, November 13 at 8 p.m.

Starlite Room (10030-102 St.)

\$30 at ticketmaster.ca, \$35 at venue

JAMES LEASK

Arts & Entertainment Writer

For years, Dinosaur Jr. seemed like they were destined to remain casualties of themselves. In 1989, bass player Lou Barlow was unceremoniously kicked out of the band, and a few years later, drummer Murph followed, leaving only guitarist/singer/songwriter J. Mascis remaining. Eventually, even Mascis stopped using the band's old name and moved on to other things.

Slowly, however, things started changing. In 2005, the original lineup reunited for a tour in honour of their albums being reissued. Eventually, they found their way into a studio, producing 2007's comeback *Beyond*. 2009 saw the release of *Farm*, the band's loudest, most exuberant album in years.

"I think *Farm* was a pleasant surprise," Murph says, noting it's one of his favorites. "We don't really have expectations, we just try to put our best and our all into something and we hope it comes out."

This lack of tension is definitely new for the band. A big part of Barlow's exit from the band was Mascis' desire for control as the band's sole songwriter and producer.

"[Mascis] is still a perfectionist," Murph admits.

But that doesn't mean things are the same. In fact, Mascis has loosened his grip on the band's writing and recording processes; Barlow has contributed tracks to both post-reunion albums, and Murph is happy to relate that he's a part of



both songwriters' processes.

"If I have an idea for a drum beat or a break that just seems to work better for me, J.'s a lot more open to saying, 'Oh, okay, let's go with that,'" Murph elaborates. "It's definitely more a collaborative process now, we definitely see things a little more eye to eye."

This probably wouldn't have been able to happen when they were younger, the drummer says. Growing up has helped all three to mature to the point where they can work together without the heavy emotions that almost destroyed the band the first time around.

"Your reaction isn't as strong, you know?" Murph says. "You're kind of able to differentiate the criticism more and not take it as personally."

One thing that hasn't changed is the age of the audience at the band's shows: it's still comprised of kids in their 20s, much to Murph's relief.

"I was actually worried when we first started

this that it was going to be just a bunch of old dudes sitting around," he admits.

With a younger audience comes more energy, and that's just what the band likes to be around to have more fun. This talk of the age difference gets Murph to wax philosophical.

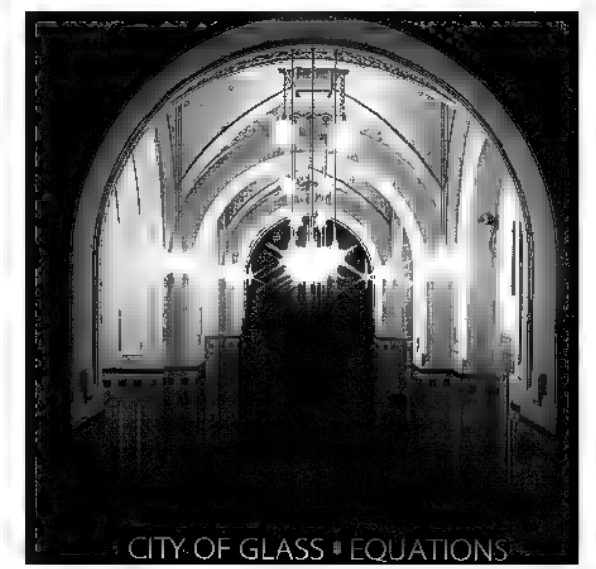
"I just feel proud, like we're preserving something, and I almost feel like it's my duty, my job."

Still, he's not ready to see the band as elder statesmen or influences yet: to Murph, the influences are still the ones who influenced him in the first place, like Keith Moon.

It's a comforting feeling to see Dinosaur Jr. still playing loudly and having fun after this many years without any expectation, plans, or an end in sight.

"We just come to that place, and we'll decide when that happens."

For now, they're just enjoying the ride.



## albumreview

### City of Glass

*Equations*

Self-released

JOEL RACKEL

Arts & Entertainment Writer

It's a perplexing thing — a mystical barrier that has been bewildering kids in vintage t-shirts and Converse shoes for years. Where is the line between what is considered indie or hipster, and popular music? Sometimes, there's no telling why one artist graces top-40 radio and a similar one struggles to find an audience. With easy-to-listen electro-pop, Vancouver duo City of Glass could go either way.

In their second release, *Equations*, City of Glass has produced a very versatile record. Songs from the five-song EP wouldn't be out of place at the clubs or parties, yet the beats and rhythms are not obnoxious, so it feels as if it could be fallen asleep to.

Simple electronic melodies, fast and soft drumbeats, and hooky vocal choruses, the obligatory comparison is to the Postal Service, especially on the opening track "Big Ideas." The song features a guitar and synth breakdown that sounds like Ben Gibbard and Jimmy Tamborello wrote it themselves. The other highlight of the album is the outro to the song "Wait," a passionate number featuring ultra-hooky gang vocals and hand-claps (insert hipster seal of approval here).

With the recent explosion of fellow metropolis Owl City into popular music, City of Glass has real potential to do the same. But don't let that put you off, indie lovers, there is so much for you to love here too.

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# Playing around with poli-dicks

Part rock-and-roll manifesto, part political critique, *Dickfish* is a worthy read

## bookreview

### Dickfish

By R.S. Moore

Published by AuthorHouse

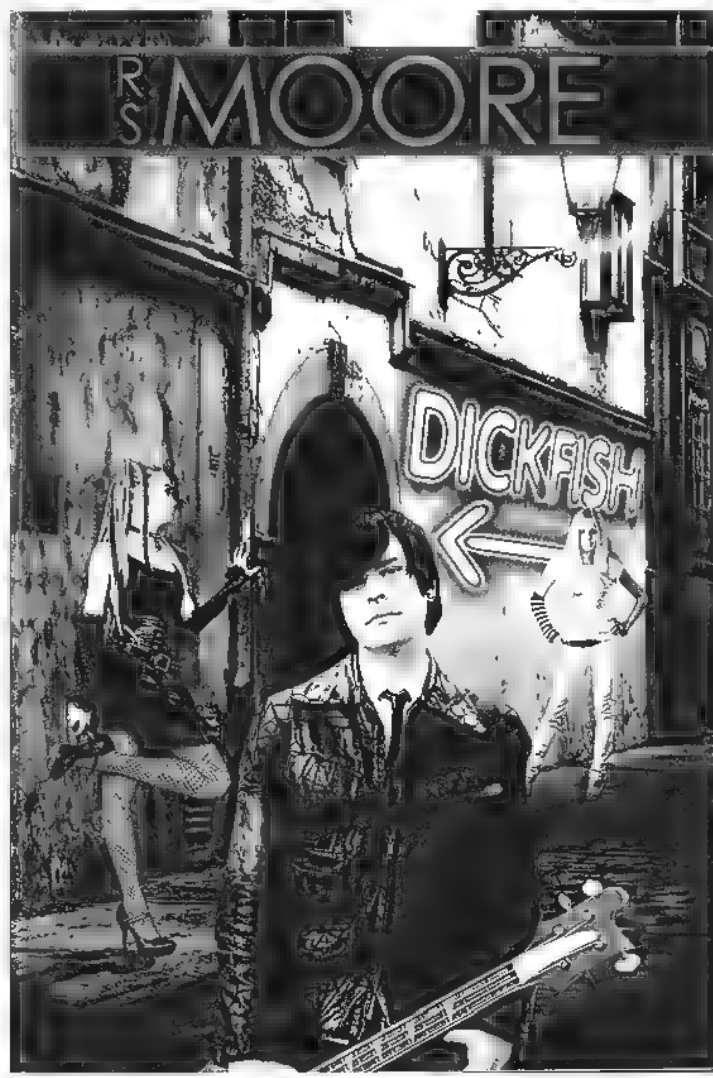
MELISSA BENTZ

Arts & Entertainment Writer

R.S. Moore's novel *Dickfish* calls itself a rock-and-roll fable, and that's as apt a category as any to put the book in. The fictional memoir of journalist, political commentator, music aficionado, and devoted hedonist Axel Finn, *Dickfish* takes place against the backdrop of Washington, D.C. during the Bush administration. Axel takes the reader on a year-and-a-half journey through a period of tumultuous personal change and evolving friendships as he and the other five main characters find their places in the world.

Ultimately, *Dickfish* is a very American story. Axel grew up in a stereotypically redneck, deep south small town, and spends most of the rest of the book trying to escape first from it, and finally the entire country as it descends into post-9/11 ultra-conservatism. It's not a difficult story or point of view to sympathize with as a reader, but it's a drama specifically aimed at our southern neighbours.

Overall, it's a good read. The characters are compelling in all of



their *joi de vivre* and flawed human glory. The writing itself is intelligent, flows smoothly, and is reminiscent in many ways of the song lyrics that are made such an integral piece of the story. Music is a constant motif throughout with lyrics quoted between paragraphs in every chapter, a titular bar, and its concerts serving as the scene for much of the action, and continuous references to songs and musicians from other decades. Rock and roll is used as a metaphor for personal politics, and as always, a lifestyle in and of itself.

The narrative is organized by recollection, jumping through time as Axel pauses to make explanations or remembers something relevant. He seems incapable of introducing any

character without a foray into their life story, and that of their parents, or even their parents' parents. For someone who claims to believe that life is only random chance, Axel is very concerned with the vast series of coincidences that make people who they are.

As a consummate, elitist left-wing hipster, there are moments when the pages virtually drip with the condescension and loathing Axel holds for the "hick" relatives that defined the first 18 years of his life, for the rich "First Families" of the south bound by their own oppressive conventions, for Reagan and the Bush administration, and every other example of right-wing extremism a person could imagine. Somehow, though, the bitterness manages to avoid being the point, and instead the story manages to stay focused on the friendship of the six main characters and Axel's almost accidental personal growth.

As the story unfolds and Axel checks off his life's epiphanies, there's a constant feeling that this fictional slice-of-life is building to a final, earth-shattering revelation, a defining moment in Axel's life. By the end, however, the final revelation is somewhat lacking. It's surprising to the character, but unremarkable to the reader, and ultimately meaningless for both. Enjoyable all the way down the line, the ending just seems flat and abrupt — but maybe that's the point.



## albumreview

### Minto

Lay it on Me  
Unsigned

ELLIOT GOODINE

Arts & Entertainment Staff

Typically, an album's first track is a pretty good indicator of how well the whole thing will go: if the opener is a dud, the rest of the album doesn't stand much of a chance.

*Lay it on Me*, by Vancouver-based band Minto, however, is an exception to this rule. The disc's first track, "New Bones," is a cookie-cutter modern rock song, replete with stock guitar riffs and half-growled,

half-sung vocals. While other parts of the record thud along in a similar fashion, the album eventually lands on some worthwhile, interesting moments.

The main problem with *Lay it on Me*'s heavier rock songs is that they sound too damn perfect: it's obvious from the guitar work that Minto loves Neil Young and Crazy Horse, but they imitate Young too precisely. Every

drumbeat and power chord seem all too carefully scripted, and the songs have less *oomph* and swagger than they should. However, "Tonight I Lay My Head" is a real proper rocker — Minto finally loosens up, and plays with great feeling and dynamics.

The album shines brightest on its final two tracks, "Train Bridge Blues" and "Home Away." "Train Bridge Blues" wins because of its subtleties: a bouncy beat, sweetly sung background vocals and tasteful guitar. On "Home Away," a simple love song, the prominent mandolin and piano are a refreshing instrumental change-up.

*Lay it on Me*'s flashes of brilliance suggest that Minto can make a great record, start to finish. But to do that, Minto needs to avoid the bad habit of imitating generic rock songs.



## albumreview

### Peace

Slow Children  
Reluctant Recordings

JOEL RACKEL

Arts & Entertainment Writer

Neil Young did it. Clap Your Hands Say Yeah did it. Okkervil River did it. Arguably, ever since the self-titled Bob Dylan album caught on in 1962, a recurring trend has emerged: bad singers in great bands making great music. Now, Vancouver group Peace is

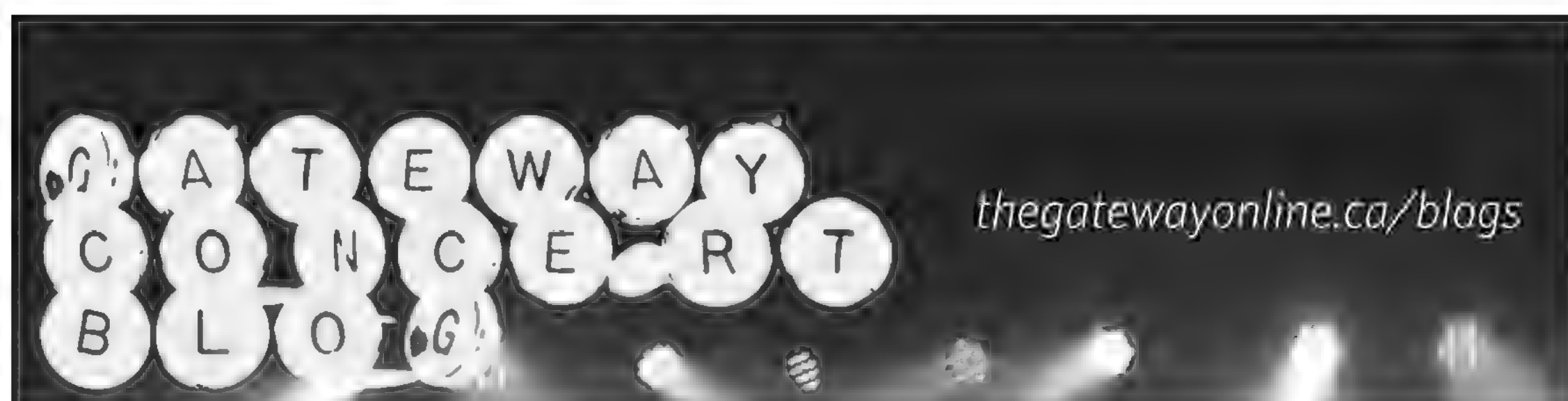
trying to do it too.

Their six-song EP *Slow Children* is a 25-minute post-punk romp reminiscent at varying times of The Fall, Interpol, and Modest Mouse. Despite some truly great moments such as the unpredictable introduction on

"Skipped on the Bill" and the hooky chorus of "Saturday Night," the record slows down at times.

The EP starts with a truly great guitar and bass riff in the song "I Forget," but it's as soon as singer Dan Geddes' voice hits, the song falls flat, his unique voice not really complementing or working together with the rhythms. It's an all too common occurrence on *Slow Children*.

Poor or distinctive voices don't necessarily make or break an artist, but it's all about finding a way to make one's voice work somehow. Peace put forth a valiant effort, and they have the potential to be great if Dan Geddes can find that "somehow."



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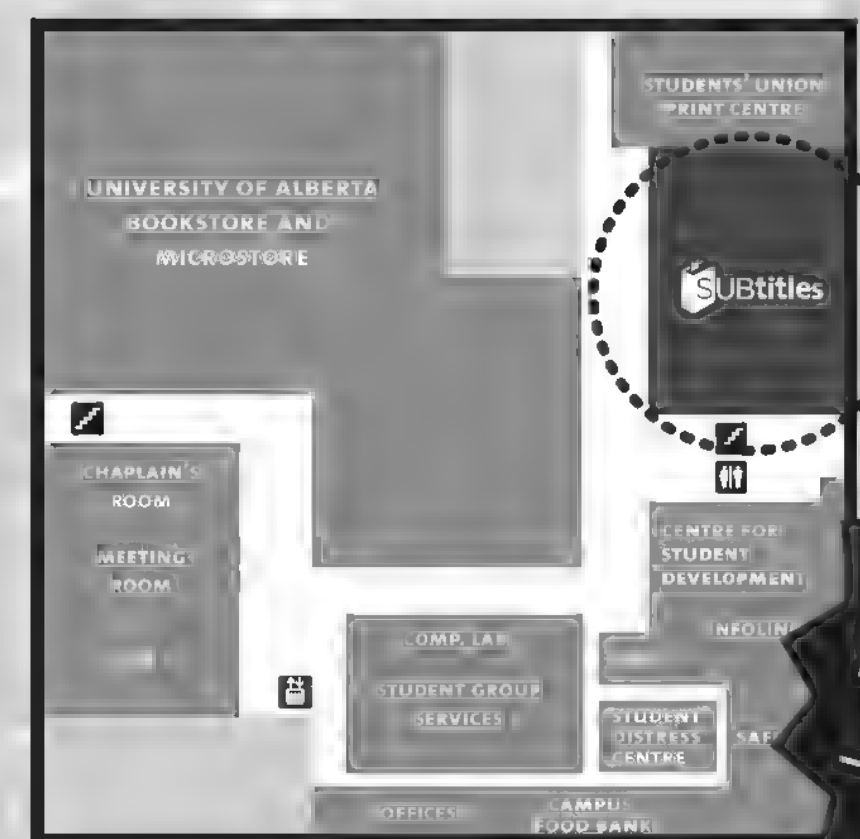
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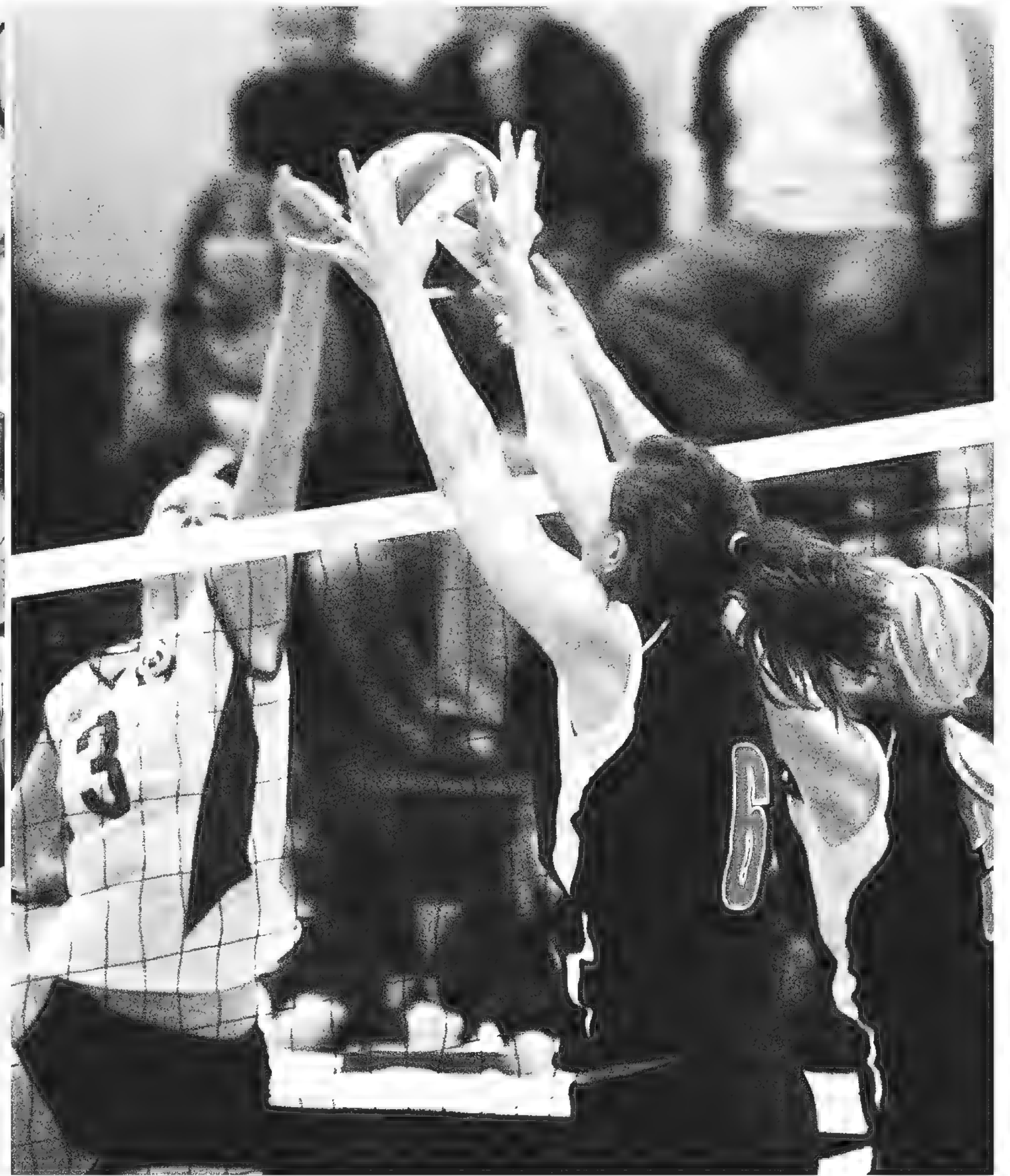
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DANIELLE JENSON/LISA LIN

## Volleyball squads welcome Winnipeg for weekend sets

### Bears welcome number-nine ranked Wesmen to the Main Gym in search of a second straight series win at home

EVAN DAUM  
Sports Editor

It will be a matchup between two CIS top-10 teams this weekend at the Main Gym when the number-nine ranked Winnipeg Wesmen roll into town to face the top-ranked Golden Bears in Canada West men's volleyball action.

The Bears are coming off a sweep of the Thompson Rivers WolfPack last weekend at home, as they beat the 'Pack in straight sets both games to improve their record to 3-1. Alberta was solid in their last outings, as they were able to execute the game plan head coach Terry Danyluk had organized.

"The things we worked on the week going into the matches against Thompson Rivers showed, and I think that's a really positive thing for us at this point in the season," Danyluk explained.

Heading into the weekend against Winnipeg, the Bears will be playing their third series in as many weekends on home court. The Wesmen come into the series after a bye last weekend, seeing their last competition coming two weeks ago against the UBC Thunderbirds in Vancouver. The Winnipeg crew split that opening weekend series against UBC, winning the opener 3-1, before dropping the second match 3-2 as the game went the maximum five sets.

"The program there is one that has a long history and the coach has been there for a long time and knows what it takes to be successful. It's a team that we have to be 100 per cent ready for,"

Danyluk said.

The Wesmen are led by head coach Larry McKay who has been with the program for more than two decades and, along with Danyluk, is among the most respected volleyball coaches in the nation. McKay is sure to have his team ready to take on the number-one team in the nation.

Danyluk and his squad have seen steady improvement through the first four games of the regular season, and that's key as the team looks to gel and gain important experience in game action.

"The biggest thing is that we continue to improve on the areas that we have been working on. We've had some guys with nicks and bruises, and some guys with the flu bug, but hopefully we'll get through that and be ready for the weekend. We will continue to work on some of the areas that we need to solidify and it's a good test for us," Danyluk explained.

For Alberta, the key to success has been, and will be, their ability to play the game at the highest level night in and night out, and that's what Danyluk and his coaching staff will continue to instill.

"Right now, we're focusing on all areas of our game. Trying to be consistent — not making errors at the service line, with our hitting, the choices that were making in rallies. It's kind of a full process right now," Danyluk said.

The Green and Gold hit the floor Friday night at 8 p.m. and again Saturday night at 6:30 p.m. as they look to continue their title defence against the Wesmen at the Main Gym.

### Pandas looking to continue an impressive start to the season at home when Winnipeg comes to town fresh off a bye week

EVAN DAUM  
Sports Editor

The Pandas volleyball team will be going up against the their counterparts from the 'Peg this weekend, as the Winnipeg Wesmen invade the Main Gym for a pair of weekend games. Alberta enters the weekend with a 4-0 record early in this Canada West season, and that start has the Pandas ranked third in the nation behind Montreal and the top-ranked UBC Thunderbirds.

It's been a very good start to the season for head coach Laurie Eisler and her young team, as they look to build on a foundation of youthful talent. After struggling at times through the course of the preseason, things seem to be coming together.

"We've stabilized our play a lot. Over the preseason, we were really inconsistent, and things are starting to fall into place and we're starting to get more predictable performances," Eisler explained.

With the Pandas hosting this year's national tournament, Eisler's team already has their ticket punched to the big dance, but are taking the season as if they have to win their way into the national tournament come the end of February.

"I don't know honestly how much [hosting] changes our approach. We really want to go in as the Canada West champions, and having played through the playoffs coming in on a high, and so to do that we have a lot of work to do," Eisler explained.

"I think it changes a little bit of the stress level coaches feel when we see things not quite where we'd like them to be, but knowing you've got that long-term perspective."

Winnipeg features one of the conference's best south paws Ariel Smith, who will give the Pandas a different look than most.

"They have a really outstanding power hitter in Ariel Smith, a lefty that creates some different looks coming from that side of the net, different angles, so she's a challenge in both the front court and the backcourt — a very good defender and passer."

The Wesmen come into the weekend after a week off and whether it be Winnipeg, or any other team in the conference, the bye week can be a bit of a wild card for that team's next opponent.

"It's a little bit tricky playing these teams that are coming off byes, because you don't know what they've been doing in the bye break. Could be expecting some different things coming at us," Eisler said.

The Pandas are in the midst of a stretch that won't see them have a week off competition up until the end of the first half of the season. Alberta travels to Simon Fraser next weekend in what was initially scheduled as a bye, but that changed due to scheduling conflicts with the upcoming winter Olympics which take place in February.

Alberta and Winnipeg take to the court both Friday and Saturday night, with the Pandas playing the early match at the Main Gym Friday night at 6:30 p.m., and the late match Saturday night at 8 p.m.

**FRIDAY, NOVEMBER 6**

Alberta vs. Winnipeg  
Main Gym, 8 p.m.

**SATURDAY, NOVEMBER 7**

Alberta vs. Winnipeg  
Main Gym, 6:30 p.m.

**FRIDAY, NOVEMBER 6**

Alberta vs. Winnipeg  
Main Gym, 6:30 p.m.

**SATURDAY, NOVEMBER 7**

Alberta vs. Winnipeg  
Main Gym, 8 p.m.



VS.



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VS.



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AARON YEO

**DINO-MITE** The Bears, who at first had Saskatchewan on their playoff minds, will instead go up against a Calgary team that has been dynamic offensively.

## Bears football head to Calgary for CW semi-final against Dinos

EVAN DAUM  
Sports Editor

It will be another tough test for the gridiron Bears this Saturday when they travel south to take on the number-two ranked team in the nation, the Calgary Dinos, in the Canada West playoffs. The Bears and Dinos will do battle for the second straight week after the Dinos stomped the Bears 40-5 last Saturday at Foote Field.

Alberta initially believed they had finished fourth in the Canada West standings with a 3-5 record behind Saskatchewan, Calgary, and Manitoba; however, the Bears would end up finishing in third with a 4-4 record after Manitoba forfeited two games due to an ineligible player in the lineup. When the dust settled after the league handed out the ruling on the issue,

the Bears found themselves in third place with Regina finishing fourth. Manitoba was left out of the picture with a 2-5 record, after a third game between SFU and Manitoba was ruled no contest after both sides had dressed ineligible players.

All in all, it means the Bears will be facing the Dinos for the third time this season, after dropping both regular season meetings to the Green and Gold's provincial rivals.

The Bears will have to find a way to shut down Calgary running back Matt Walter, who led the league in rushing and put up a combined 321 yards on the ground against the Bears in the teams two prior contests.

Game time is at 1 p.m. Saturday afternoon from McMahon Stadium in Calgary, with the game available online at [bears.ualberta.ca](http://bears.ualberta.ca)

## Puck Pandas welcome Thunderbirds

EMERSON CSORBA  
Sports Staff

Following two 7-0 wins over the Regina Cougars, the Pandas improved their regular season record to a flawless 8-0-0 last weekend, and will welcome the UBC Thunderbirds to town this weekend for a two-game series. With the wins, Howie Draper's side is seven points clear of second place Saskatchewan in the Canada West standings, and they just keep getting better.

While the Pandas may seem to have little trouble winning in their conference, this isn't always the case. Indeed, for coach Draper, every game is a learning experience. As a result, the Pandas are gaining momentum with every contest, gradually building steam for another national championship run.

"If there is anything we learned this past week, it has been dealing with adversity. We had some calls that didn't go our way, but we took advantage of the mistakes Regina made and were able to score some goals on power plays," Draper said.

For the Pandas, the ability to cope with adversity as the season progresses should pay off when elimination games begin. At that time, pressure to persevere will be high with the season on the line.

Presently, however, the Pandas are set to host the UBC Thunderbirds.

Regaining the invaluable Clare Drake home advantage is something that Draper looks forward to.

"Playing on the road is always a rush. The constant travelling can take a lot out of the team. Now that we're at home, we'll have the fans on our side supporting us. We'll definitely benefit from this."

Two players that should light the



PETEYEE

**NO HOLDING BACK** The Pandas dismantled Regina last weekend on the road.

lamp at Clare Drake are Tarin Podloski and Leah Copeland. Podloski and Copeland lead the conference in points with 14 and 12, respectively. Katie Borbely had a particularly successful series against Regina, posting four goals over the two games. Goalie Dana Vinge has also been strong, having posted a 7-0-0 record thus far with a stellar 0.942 save percentage.

On the flip side, UBC ventures to Alberta with a 1-4-1 record. Though hardly astounding statistically, the Thunderbirds can't be overlooked.

"UBC's record isn't really indicative of their ability as a team. We played

them in the preseason and only won 4-2, so they'll be a challenge for us," Draper stated.

Leading the way for UBC is Tamara Pickford, who has notched five points in six contests. The Pandas will also have to solve goalie Melinda Choy, who has played 363 minutes this year for her squad and has the third lowest goals against average (2.48) among starting net minders in Canada West.

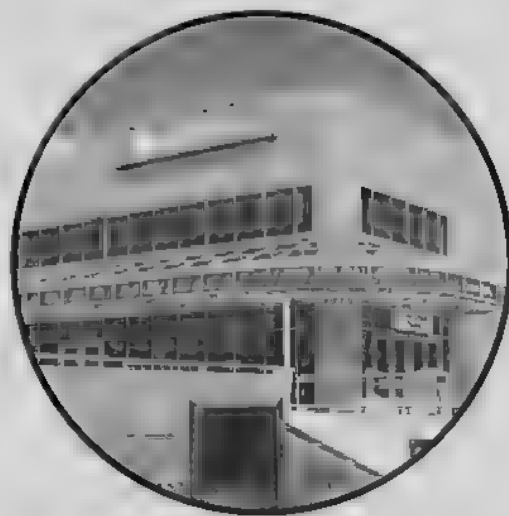
The Pandas will once again need to bring their A-game. The puck drops at 7 p.m. this Friday and Saturday at Clare Drake.

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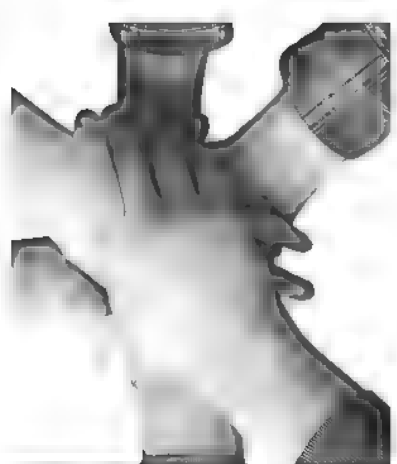
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# Sox, Jays highlight the Gateway's favourite Fall Classic moments

SPORTS  
STAFFGroup  
Commentary

With the chill of fall in the air, baseball fans know it's playoff time. Here's a look at some of the Gateway's favourite moments from the World Series — from curse breakers to upside down flags, the series has seen it all over the years.

## Emerson Csorba

Tagging, rather than throwing out a runner en route to first base, is a rare occurrence in baseball. Much to the Yankees' dismay, catcher Jorge Posada was tagged out by Florida Marlins pitcher Josh Beckett for the final out of the 2003 World Series. Posada barely left the batter's box before Beckett scooped up a trickler back to the mound and pressed his glove into the Yankee's pinstripes. When Posada hit the little knubber, you could tell he was done. There was no way he could beat out the bunt-like hit with his ponderous speed. My educated guess is that Posada runs a 30-second 60-yard dash. Why did it have to be Posada running to first? Why not Jeter or Soriano?

As a fan of the Evil Empire, the thoughts racing through my mind as Beckett approached Posada were: "It's

actually going to happen, the Yankees are going to lose —" and then *boom*, it was over. Up until the final out, I basically lived in ignorance. No way could New York lose the series. Then your world comes crashing down, and you realize that at school, your friends will make fun of you because your favourite team lost. Then you want to stay home, but you can't. Finally, however, I found solace in the fact that they've won 26 titles. The Marlins have... well, two.

While the Yanks haven't won since 2000, we all know that 2009 is the year. They'll get it done.

## Conor Kerr

The 1992 World Series has to be one of the most memorable moments in baseball history for Canadians. Even though I was only five years old when this momentous occasion shifted the focus of "America's pastime" to Canada, it still rings bells of glory in my mind. That year saw the Toronto Blue Jays take on the Atlanta Braves in what was the first World Series to be played outside of the United States.

From the beginning, the Blue Jays were in tough, splitting the first two games in Atlanta. In the first match Atlanta's Tom Glavine narrowly beat out Jays' pitcher Jack Morris, in a close 3-1 battle.

The second game got the Jays back on track, when they squeaked out a come from behind 5-4 win. With only minor problems with Canada's flag (The U.S.M.C. flew it upside down), the game

otherwise went off without a hitch.

Heading to Toronto for the first time in MLB history, the Jays pulled off two close wins (1-0, 2-1). In the first match, Atlanta's infamous Bobby Cox threw a helmet from the dugout protesting a strikeout. The U.S.M.C. also apologized and flew the Canadian flag correctly this time around.

Up three games to one, there was hope the World Series would be won on Canadian soil in game five. That hope was soon dashed when Atlanta crushed the Jays 7-2. Jack Morris, the Jay's ace in the regular season, got his second loss in the Series.

Things then shifted back south of the 49th parallel for game six. In what were the most intense moments in Canadian baseball, the Jays and Braves battled straight through to extra innings. In the top of the 11th with the score tied 2-2, the Jays had two runners on base, two outs, and a full count to Dave Winfield. Winfield rose to the occasion, hitting a double down the left field line, which scored both runners. Atlanta managed to get one run, but that wasn't enough. The 1992 World Series belonged to the Toronto Blue Jays. For the first time in history, baseball's crown headed north of the border.

## Nathan Liewicki

Both the Atlanta Braves and the Minnesota Twins came into the 1991 World Series riding high — the Twins by way of their dismantling of the

Toronto Blue Jays in the ALCS, and the Braves by virtue of taking games six and seven in Pittsburgh against the Pirates — and their October clash is one of Major League Baseball's most storied postseason series.

The series was expected to be dominated by pitching, and save for a pair of innings in game five, it was. In five of the seven games, there were not more than seven runs scored. Moreover, five of the seven games were decided by one run, including three games that needed extra innings to be decided.

The first two extra-inning affairs were split. Atlanta won game three 5-4 in 12 innings and the Twins slid past the Braves 4-3 in 11 innings in game six to force a one-game standoff for the World Series crown.

Game seven pitted Atlanta's young flame-thrower, John Smoltz, against Minnesota's ace and future Jay, Jack Morris. The two had hooked up in games one and four, but in the series finale both pitchers clamped down on the opposing offences. Smoltz pitched seven scoreless innings, but was yanked in the eighth.

Morris bested Smoltz by throwing 10 shutout innings, and in the bottom of the tenth Morris' phenomenal effort paid off when pinch-hitter Gene Larkin knocked a bases loaded first-pitch fastball to the gap to give the Twins a 1-0 win and their second World Series title in five years.

## Bren Cargill

Coming into the 2004 MLB season, the Boston Red Sox had gone 86 seasons without winning a World Series. This had been attributed to the "Curse of the Bambino," which came into affect after the Sox sold Babe Ruth to the New York Yankees in 1919. After making a miraculous comeback in the ALCS after being down 3-0 to the Yankees in 2004, the Red Sox went on to face the St. Louis Cardinals in the World Series.

Coming into the World Series, Boston possessed an offence powered by Manny Ramirez, David Ortiz, Orlando Cabrera, and Johnny Damon, and a pitching staff that included the likes of Pedro Martinez, Curt Schilling, Bronson Arroyo, and Derek Lowe. The team that St. Louis fielded was no slouch either, with a lineup featuring Albert Pujols, Canadian Larry Walker, Scott Rolen, and Jim Edmonds; however, their pitching wasn't quite what the Red Sox had as Chris Carpenter was their only bonafide star.

Due to this difference in pitching between the two teams, the Red Sox disposed of the Cardinals in a four-game sweep. Normally you wouldn't get all that excited over a sweep however, but after all the abysmal luck the Red Sox had suffered over the prior 86 years and the taunting that this fanbase had endured at the hands of Yankees fans for so long, it was great to see. The fact that it was a historic World Series win for one of the most iconic franchises in baseball was compelling.

## sportsshots

Compiled by Evan Daum

### Bears Basketball

The Bears basketball squad heads to the 'Peg this weekend for a pair of games against the Winnipeg Wesmen. Alberta is coming off a sweep of the Lethbridge Pronghorns last weekend at home, and a one-game exhibition trip to Spokane, Washington where the Bears took on perennial NCAA-tournament-bound Gonzaga. The Green and Gold fell 94-53 to the Zags on Tuesday. The Bears and Wesmen take to the court Friday and Saturday night at 7 p.m.

### Pandas Basketball

Like the Bears, the Pandas basketball team also heads to Manitoba's capital for a pair of games against Winnipeg on the weekend. Scott Edwards

and his team are coming off a pair of wins over Lethbridge as well, after sweeping the 'Horns to open the regular season last weekend. The Pandas play the early games at the Duckworth Centre in Winnipeg, taking to the floor at 5 p.m. on Friday and Saturday.

### Bears Hockey

After splitting their weekend series last weekend against the Manitoba Bisons, the hockey Bears fly out to the coast this weekend for a pair of games against the UBC Thunderbirds in Vancouver. The Bears come into the series tied atop the Canada West standings with Manitoba, and hold steady at number-two in the CIS top-10 rankings despite the loss against Manitoba. Game time is 8:30 p.m. both Friday and Saturday night.

### Pandas Soccer

The Soccer Pandas travel to Langley, B.C. for the Canada West Final Four this weekend. Trinity

Western earned the right to host the tournament by finishing first in the regular season standings. Alberta enters the playoff tournament as the number-four seed after finishing with 23 points in the standings, five behind third place UBC. The Pandas take on TWU in their semi final match Saturday at 6 p.m.

### Bears Soccer

Len Vickery and his Golden Bears also travel to B.C. for their playoff soccer showdown this weekend. The Bears travel to UBC after a fourth-place finish in the regular season, and will take on the host Thunderbirds at 7:30 p.m. Saturday night in their semi final match.

### Wrestling

After competing last weekend in Hamilton, the wrestling team heads west this time as they travel to Burnaby, B.C. for the Hargobind/Clansmen International tournament hosted by SFU. Action goes Saturday and Sunday starting at 11 a.m.



PETE YEE

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\$15 adults, \$10 students  
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Join U of A alumnus and 2009 Honorary Degree recipient Jay Ingram of Discovery Channel's Daily Planet for this public lecture on how generations of humans have adapted to getting it on.

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**MVP ON DECK** Jackie Trautman (left), the 2009 Canada West Player of the Year is hoping that she will continue her strong play at the national tournament. The Pandas fell just short last season, falling in the national final by a goal to Victoria.

# Field hockey squad heads to Victoria for national tournament as fifth seed

EVAN DAUM  
Sports Editor

It's deja vu at this years field hockey national championships, as the same five teams that competed a year ago for CIS field hockey supremacy will once again do battle for the McCrae Cup in Victoria at the 2009 CIS women's field hockey championships.

The Pandas will once again head into the tournament as the lowest seed, ranked last out of the five teams competing — but as was evidenced last season, the seedings aren't nearly as important as simply getting to the tournament and having a shot. Alberta had the same seed last season, and met the second-lowest seed the Victoria Vikes in the national final, where they fell to the Vikes 2-1, while Victoria claimed their 11th McCrae Cup (tied for the most all-time with their B.C. counterparts from UBC.)

After securing their spot at the national tournament two weeks ago with a win over the Calgary Dinos, the Pandas finished the season on a bit of a sour note as they dropped the second game of their series against the Dinos to end the regular season, and finish with a 3-7-2 record.

"It was bittersweet because we were happy that we got the win to clinch that spot at nationals, but it's not great losing your last game of the regular season especially in the last two seconds," head coach A.J. Facendi explained.

That loss to Calgary came on a Courtney Campbell goal immediately

before the horn blew to end the game, and meant the Pandas would go into the national tournament after a loss.

That's not how Facendi or her side had envisioned their entrance into the national tournament, but despite that frustrating last-second loss, the group has moved on and is looking forward to their opening match at the national tournament against the number-one seeded UBC Thunderbirds.

**"Yes, we're going in as the number-five seeded team, but it's no different than last year and we came home with a silver medal — we were very close to coming home with gold"**

**A.J. FACENDI**  
PANDAS FIELD HOCKEY HEAD COACH

"It's good to start with somebody that you've played before. You know how they play, their tendencies. Last time we played them, it didn't go well, so we're always eager to have that rematch. It's a good matchup to open nationals," Facendi said.

The Pandas went 1-3 against the T-Birds in the regular season and will need to replicate their effort from

their lone victory over UBC from early October to get off to the start they're hoping for at the national stage. Facendi's team will play four matches in the tournament's round robin stage, one against each of the four other teams at the tournament. After opening against UBC, Alberta will face a pair of OUA teams in the form of OUA Champion Guelph and OUA runner-up Toronto, before finishing up the round robin against host Victoria.

As has been the case all season long, the Pandas will be looking to Canada West Player of the Year, Jackie Trautman for scoring. Trautman had seven goals in the regular season, including a hat-trick performance against Calgary at the end of September.

In her first season at the helm of the Pandas in an interim role for Carla Duncan, who has been on maternity leave, Facendi is excited to guide the team at her first national tournament as a head coach.

"I'm super pumped. It helps when the girls are excited as well. Yes, we're going in as the number-five seeded team, but it's no different than last year and we came home with a silver medal — we were very close to coming home with gold."

The Pandas open the tournament today against UBC, then play Toronto Friday before wrapping up the round robin Saturday with a pair of games against Guelph and Victoria. The medal round goes Sunday in Victoria as the Pandas look to capture their second national title, and first since 2006.

## TOURNAMENT TIDBITS

### TEAM PREVIEWS

**Guelph Gryphons (1)**  
**OUA Champions**

The Gryphons come into the tournament as the top seed after claiming their conference title. Guelph will be led by OUA MVP Brienne Stairs who potted 30 goals in only 14 conference games.

**UBC Thunderbirds (2)**  
**Canada West Champions**

UBC claimed the conference crown with a 10-2-0 regular season record to secure their seventh-straight CW crown. The T-Birds shutout their opponents six out of 12 games.

**Victoria Vikes (3)**  
**Host/ CW Second place**

The defending national champions put up a 5-4-3 regular season record to finish second in the conference, and will be looking to claim a record 12th national title.

**Toronto Varsity Blues (4)**  
**OUA Finalists**

Toronto, whose last national title came back in 2007 when the Blues hosted the championship, struggled against their OUA rivals from Guelph going 0-2-1 against the Gryphons.

### SCHEDULE

**November 5**  
Alberta (5) vs. UBC (2), 4:30 p.m.

**November 6**  
Alberta (5) vs. Toronto (4), 120 p.m.

**November 7**  
Alberta (5) vs. Victoria (3), 11 a.m.

**November 7**  
Alberta (5) vs. Guelph (1), 5 p.m.

**November 8**  
Bronze medal game, 11 a.m.  
Gold medal game, 1 p.m.

## MACEWAN

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# TRANSFORMING JUSTICE — in whose interest?

**Justice — what we mean by it, what we want it to accomplish, and what that demands of us.**

Join restorative justice consultant Susan Sharpe, PhD, and legal scholar Val Napoleon, PhD, as they explore how criminal justice intersects with social justice.

**Monday, November 16, 2009 @ 2:30pm**

**The Bow, 9-115**  
**MacEwan's City Centre Campus**  
**Robbins Health Learning Centre (10910-104 Avenue)**  
**Edmonton**

**Doors open at 2:15 pm**

**We all knew the Calgary Flames didn't play by the rules. While Albertans stood in line for hours on end in hopes of getting the Swine Flu vaccination, the Flames scooped up some doses (Alberta Health Services isn't even sure how) and got themselves and their families vaccinated - an investigation is pending.**

**If you want to rip the Flames for cutting in line, come to a sports meeting every Thursday at 4 p.m. on the third floor of SUB.**

## GATEWAY SPORTS!

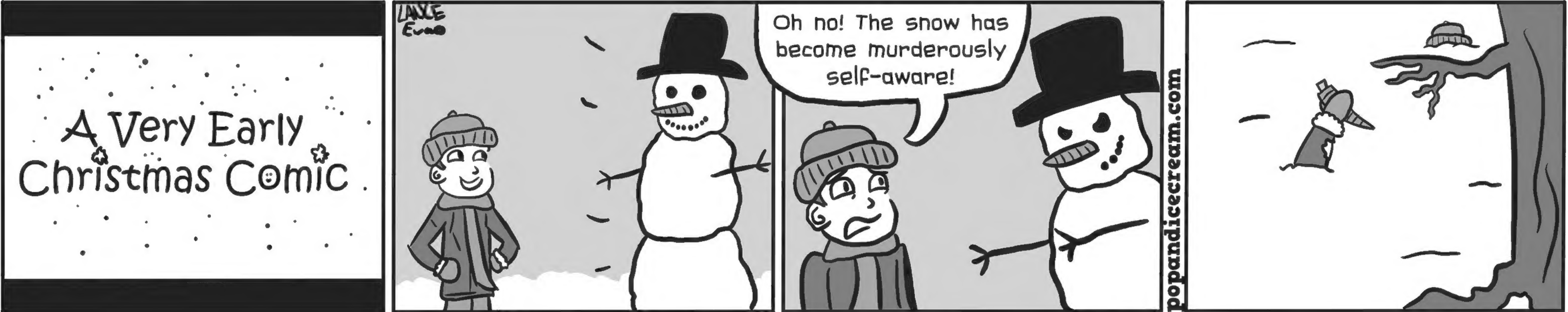
CALLING OUT THE FLAMES SINCE 1910.

### SPORTS MEETINGS

**EVERY THURSDAY AT 4 P.M.**  
**ON THE THIRD FLOOR OF SUB.**



POP AND ICE CREAM by Lance and Evan Mudryk



ID & EGO by Lauren Alston



THE RESTLESS WICKED by Marie Gojmerac



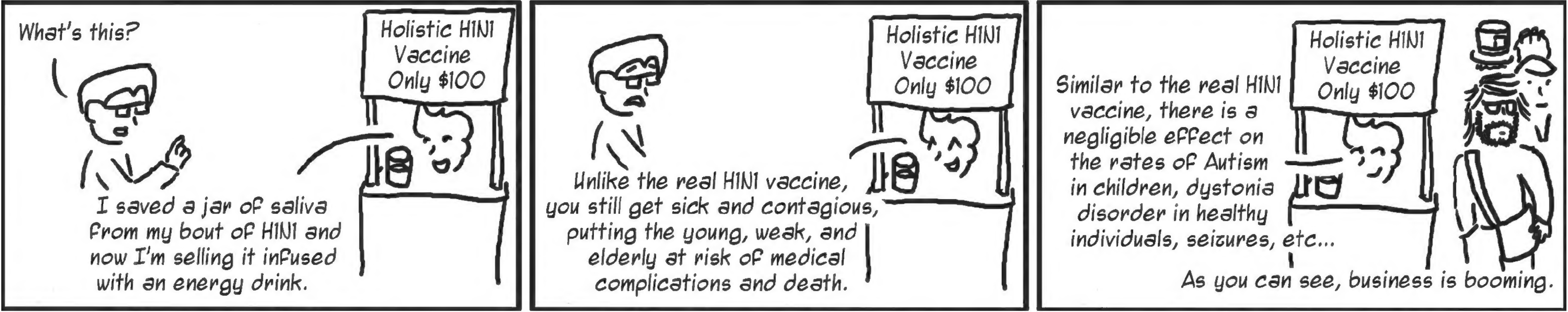
PEOPLE WATCHING by Faye Campbell



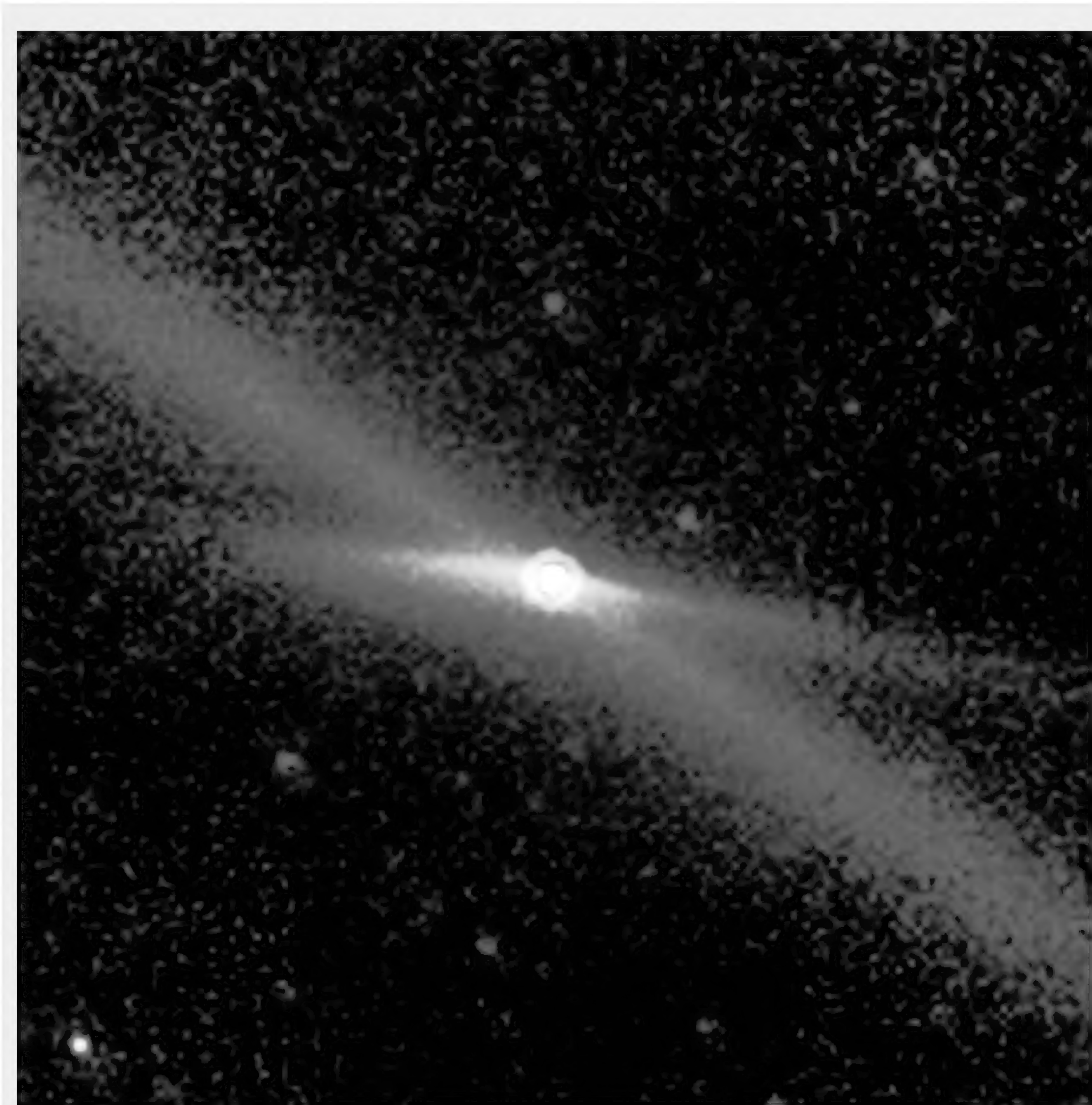
DR BANANA by Ross Vincent



SEXY GEEK by Ross Lockwood







**astronowatch**  
by Kati Kovacs

Devoted readers, I'm sad to report that your favorite Gateway columnist was struck down by the flu this week. I'm not sure whether it was the bacon variety or not, but whatever it was, it packed a punch. I spent the beginning of this week sweating buckets, rolling in and out of consciousness, and coughing. A lot. I am on the mend though. Tea with lemon and copi-

ous amounts of tinned soup will do wonders. Our wonderful little planet is currently passing through debris left behind by Comet Encke, a three-year periodic comet first recorded in 1786. This passage results in the Taurid meteor shower which peaks starting today, until November 12. Unfortunately there's usually only about seven Taurids per hour, but Taurid meteors are quite often fireballs! Check out the meteor

shower (meteor sprinkle? Drizzle?) by looking towards the constellation of Taurus (in the south east) at about midnight. *AstronoWatch is a weekly feature that covers the goings-on in the night skies, the galaxy, and sometimes even Kati's personal life. Keep up with Astronowatch online at thegatewayonline.ca/astronowatch or check out the FABservatory's site at www.phys.ualberta.ca/observatory*



**SOUTHWARD BOUND** Canadian geese are hanging around William Hawrelak Park enjoying the mild October weather.

**CARTOONING REALLY JUST GIVES YOU A SENSE OF WHEN YOU NEED TO HAVE DIALOGUE AND WHEN YOU DON'T, AND IF YOUR PICTURES ARE TELLING THE STORY, YOU DON'T NEED TO HAVE ALL THIS TALKING.**

**– CRAIG MCCRACKEN**



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